

# THE WRIGHTSMAN COLLECTION

## VOLUME III

### *Furniture, Gold Boxes*

by F. J. B. WATSON

Director of the Wallace Collection, Surveyor of the Queen's Works of Art

### *Porcelain Boxes, Silver*

by CARL CHRISTIAN DAUTERMAN

Curator, Western European Arts, The Metropolitan Museum of Art

THE METROPOLITAN MUSEUM OF ART

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OVERLEAF: View of a jeweler's shop, taken from Diderot and  
d'Alembert's *Encyclopédie*, volume VIII of plates, 1770.

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 33.23

- a, b Mounting *bijouterie*
- c Forging metal
- d Heating or soldering at the forge
- e Soldering with a blowpipe
- f The mistress of the shop weighing and selling merchandise



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*Furniture, Snuffboxes, Silver, Bookbindings*







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# PREFACE

VOLUMES III and IV of the catalogue of the Wrightsman Collection, now published together, embrace a variety of subjects. The principal materials included are the gold snuff boxes with other goldsmiths' work and the porcelain. In addition, there is a small section concerned with French bookbindings and other cognate material. Volume III opens with a few items of furniture and gilt bronze, mostly acquired too recently to have been included in Volumes I and II of the catalogue, of which they are a continuation, and they are numbered accordingly.

All objects are numbered in sequence throughout the various sections of the catalogue, groups of matching objects being placed under a single number, with individual pieces within the group being distinguished by letters, e.g., I A, B, Pair of Eagles. Physical description of each piece is followed by what is known of its history, and that succeeded by comparative and stylistic notes. The terms *right* and *left* refer to the spectator's right and left as he looks at the piece from the front. Measurements are overall unless otherwise noted and are given in both inches and in centimeters, e.g., 30 (76.2).

Volume III is divided into five main categories: Furniture and Gilt Bronze, Gold Boxes, Porcelain and Enamel Boxes, Silver and Silver Gilt, and Bookbindings. Within these categories there are some subgroupings (*menuiserie* is separated from *ébénisterie*, for example, and French gold boxes from the others); otherwise the order is generally a chronological one. The arrangement of the porcelain catalogued in Volume IV is explained in greater detail in the preface to that volume.

The authorship, unlike that of the earlier two volumes, is diverse. I myself have contributed the entries for the furniture (except for the *boiseries*), the gold boxes, and the Choiseul-Praslin briefcase, Catalogue No. 73, and have exercised general editorial supervision over the work of all the other contributors. Among these, the main responsibility has fallen on Carl Christian Dauterman, who has written the entries for the porcelain and enamel boxes and for the silver, as well as for all the porcelain entries. James Parker has prepared the entries for the *boiseries* (included within the section of furniture). The entries for the bookbindings have been compiled by the staff of the Pierpont Morgan Library, New York, under the supervision of Frederick B. Adams.

Separate introductions have been written to the various sections of the catalogue, signed by the various contributors. In view of the long introduction to the first two volumes of the catalogue, nothing further is called for here by way of introduction to the entries concerning furniture. Those first two volumes also contain a comprehensive bibliography of books and periodicals in this field, and therefore nothing more than a list of sources cited seems needed, the more so since Jacqueline Viaux's comprehensive



*Bibliographie du Meuble* (Paris: Société des Amis de la Bibliothèque Forney, 1966) has been published since Volumes I and II of the catalogue appeared. Bibliographies of sources cited in the other sections of the catalogue appear, as well, at the end of each volume. It seemed unnecessary to provide a formal introduction to the small group of bookbindings, since they are in any case somewhat peripheral to the general character of the Wrightsman Collection and do not provide a general conspectus of the subject.

Mr. Dauterman has acknowledged the help he has received from various friends and colleagues in his preface to Volume IV. For furniture entries, I have been, as always, deeply indebted to my friend and colleague, M. Pierre Verlet, for help, advice, knowledge, and sympathy. Mr. Henry Sorensen, who was so resourceful in seeking out references in the libraries of Paris when I was compiling the first two volumes of this catalogue, has once again proved most generous with his limited spare time, particularly in looking up important references to the *bureau plat* Catalogue No. 296 and the wall lights Catalogue Nos. 309 A-D in the archives of the Garde-Meuble de la Couronne de France, as well as in seeking out rare engravings unavailable in England or America. Miss Frances Buckland, too, has looked up for me a number of valuable entries in the *Journal du Garde-Meuble*. Mr. Geoffrey de Bellaigue also read the text of the furniture section and gave valuable advice. Mr. Svend Eriksen was most generous in lending his manuscript extracts from the archives at Sèvres and thus enabled the *table en chiffonnière* Catalogue No. 297 to be identified as the first of its kind ever to have been made. He also read through the introduction to the Sèvres section of the catalogue and made a number of helpful suggestions.

As far as the catalogue of the gold boxes is concerned, my chief debt is unquestionably to my friend Kenneth Snowman, with whom I have regularly exchanged ideas on the subject over many years. My god-daughter Mrs. Le Corbeiller has gone over my text again and again, making most valuable suggestions. Her vigilant eye has constantly detected internal conflicts in the text which had escaped me. Mr. A. V. B. Norman, too, kindly read my text and made a number of helpful criticisms. So did Mr. Geoffrey de Bellaigue.

F. J. B. WATSON

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F U R N I T U R E   A N D   G I L T   B R O N Z E

(continued from Volume II)





## 288 A, B Pair of Wall Brackets

(*culs-de-lampe*)

H. 12 $\frac{3}{8}$  (32.4); W. 12 $\frac{1}{8}$  (30.6); D. 6 (15.2).

OF OAK carved and gilded.

Each shelf, with three projecting sides separated by deep cusps at the forecorners, is supported on two large pendent acanthus scrolls. These are confronted, and enclosed between them is the head of a satyr in full relief. Below is a cockleshell likewise enclosed between two smaller acanthus scrolls above a complex pendant of acanthus forms.

The style of Nos. 288 A and B suggests that they date from about 1730–1740.

The phrase *cul-de-lampe* seems to have been used generally in the eighteenth century for small wall brackets intended to support pieces of porcelain for display, e.g., in the sale catalogue of the Randon de Boisset Collection, Paris, February 27 ff., 1777, lot 555 (Lugt, *Répertoire des Catalogues de Ventes Publiques* . . . I, no. 2652):

Deux grands aigles en regard perchés sur un tronc de même porcelaine & placés sur pied à cul-de-lampe à trois consoles chantournées avec entre jambes en bronze doré . . .

Clock brackets were also usually referred to as *culs-de-lampe*. The word *console* or *console-applique* was generally reserved for larger objects such as side tables of bracket form, or merely, in a strictly architectural sense, to mean an inverted scroll support.

The practice of displaying porcelain on brackets attached to the wall came into fashion in the Louis XIV period and persisted throughout the first half of the eighteenth century. Two wall brackets, somewhat similar in design and character to Nos. 288 A and B, but of rather earlier date, are to be seen in Pierre Filloeuil's engraving *Le Glouton* after Jean-Baptiste Pater, issued in 1736 (see page 4), where they support a pair of porcelain vases and





flank a painting on the wall in the background. During the second half of the century their use gradually died out; none are mentioned in the *Livre-Journal* of Lazare Duvaux. Nevertheless, two *culs-de-lampe*, still in the rococo style, are to be seen flanking a mirror and supporting a clock and a marble statuette respectively, in the background of an anonymous drawing of about

1775 in the Musée des Arts Décoratifs, Paris (illustrated in Verlet, *La Maison du XVIII<sup>e</sup> Siècle en France*, p. 126, fig. 83). *Culs-de-lampe* in the Louis XVI style are also known, and examples are to be found, for instance, in the Hoentschel Collection in The Metropolitan Museum of Art, New York (acc. no. 07.225.199), which is especially rich in carved wooden brackets of all sorts.

*Le Glouton* by Filloeuil, after a painting by Pater illustrating the Fables of La Fontaine. Note the height at which the two carved wooden brackets supporting vases are placed, above the level of the entablature of the door frame. Wrightsman Collection



## 289 A-D Set of Four Chairs

(*chaises à la Reine*)

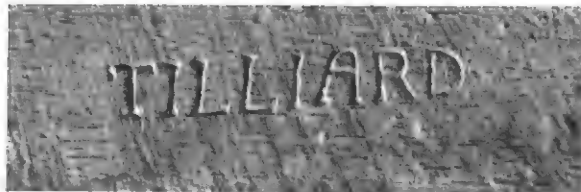
H. 38 (96.5); H. of seat 13 $\frac{3}{4}$  (35.0); W. 23 (58.4); D. 20 $\frac{3}{4}$  (51.7).

THE FRAME of each is of beechwood unusually richly carved and gilded. Upholstered with coral-colored velvet attached with brass-headed nails.

Each has a flat back, rectangular in shape with serpentine sides. The frame is richly carved throughout with scrolls, reeds, acanthus leaves, palms, etc., and at the center of the top rail with a prominent cartouche of trilobate shape, flanked at each side by a bird. It encloses an oval boss carved with a pattern of scrolling ribbons in relief resembling a monogram but undecipherable and possibly not intended as such. There is a large shell flanked by leaf sprays carved in the center of the lower rail, which is raised above the seat on squat incurving members each carved with an acanthus scroll.

The seat-rail and the cabriole legs that support it are richly carved with a heart-shaped boss enclosed within a shellwork cartouche above the knee of each foreleg, with an inverted shell at the top of each rear leg, with blown palms and scrolls along each leg, and, in the center of the seat-rail in front, with a decorative cartouche similar to that ornamenting the top rail of the back but rather larger. Each splayed scrolled foot rests on a low circular boss.

No. 289 D is stamped within the back rail of the seat: TILLIARD. No. 289 A is similarly stamped within the back rail of the seat (partially effaced).





REFERENCES: Watson, *Apollo*, September 1969, p. 187, fig. 6.

Probably by Jean-Baptiste I Tilliard (1685–1766). For a biography, see Volume II of this catalogue, p. 559.

These four chairs formed part of a larger set of at least six chairs and probably more, as well as at least one sofa. They appear to date from around 1740–1750. A single chair and a matching sofa from the suite is in the Musée des Arts Décoratifs, Paris (the chair is illustrated in Verlet, *La Maison du XVIII<sup>e</sup> Siècle en France*, p. 139, fig. 95). A further chair was lot 300 in the sale Succession de Georges Hoentschel, Galerie Georges Petit, Paris, April 2, 1919 (illustrated in catalogue). Verlet suggests that the one he illustrates may have belonged to “un riche financier probablement, qui la plaça avec tout le meuble assorti, alors certainement recouvert avec quelque belle soierie, le long des murs d’un fastueux salon.” In fact, the incising of the backs of the frames seems to suggest that the set

was intended for *courant* rather than *meublant* use (see Glossary in Volume II of this catalogue, p. 581).

The carving, which is unusually rich, may conceivably be the work of Roumier, who carved so many of the chairs made for the Crown by the two Tilliards. Possibly it was he who was originally responsible for the device of an oval boss within a heart-shaped shell-like cartouche, which is a distinctive feature of the Tilliards’ work and which is found above the knees of the forelegs of these and other chairs, e.g., Nos. 35 A and B (Volume I) in this collection. Nevertheless it was used by a number of other chairmakers.

Jean-Baptiste II Tilliard (maître 1752–1797) used the same stamp as his father (see Volume I of this catalogue under Nos. 4 A and B), and it is therefore not impossible that he should have made Nos. 289 A–D in a somewhat retardatory style. Their apparent date, somewhere around the middle of the century, makes it plausible to suppose that they are the work of the father.

## 290 A-E Set of Five Chairs

H.  $37\frac{3}{4}$  (95.9); H. of seat  $17\frac{1}{2}$  (44.5); W.  $21\frac{1}{2}$  (54.6); D.  $17\frac{1}{2}$  (44.5).

VENEERED on an exotic fruitwood with engraved ivory.

Each chair is of Chippendale design with straight rectangular legs, square seat, and slightly trapezoidal back with a sinuous top rail and a pierced slat of interlacing design. The legs of each are joined by three rectilinear stretchers linked crossways by a fourth midway beneath the seat.

The surface of the ivory is engraved throughout with borders of a floral and flame-like character linked, on the wider members, with realistically rendered flowers, floral and leaf sprays, etc. The effect of the engraving has been heightened by rubbing bitumen or some other black substance into the incised lines. The seat of each is caned.

Of Indian workmanship in the European style.

Traditionally said to have been in the collection of Warren Hastings (1732–1818); later in that of the Earls of Rosebery.

There were several sets of ivory chairs of Indian make included in the sale at Daylesford House, Worcestershire (Warren Hastings's country residence), held by Farebrother Clark and Lye on August 22 ff., 1853, e.g., lots 272–275 and lots 396–405 (see Lugt, *Répertoire des Catalogues de Ventes Publiques* . . . II, no. 21519). None of them, however, correspond to Nos. 290 A–E, which may have been sold earlier, after Warren Hastings's death, or from his London residence.

A very similar set of chairs and sofas but of slightly earlier date made for Governor Winch of Madras about 1770 and acquired by George III in 1781 for his queen is in the Royal Collection (*Treasures from the Royal Collections, The Queen's Gallery, Buckingham Palace*, catalogue nos. 42, 44).

Such chairs were made for English residents at various centers in India in the eighteenth century.







Warren Hastings was second in council at Madras in 1769, and moved to Bengal as governor in 1772. Among several other sets dispersed at Queen Charlotte's sale on August 26–27, 1819 (Lugt, *op. cit.*, I, no. 9648), was a set from Mysore. They were also used by the native princes, for a somewhat similar set used by Tippoo Sahib was captured by Lord Wellesley (later first Duke of Wellington) at the siege of Seringapatam in 1799, part of which is now in the Jones Collection in the Victoria and

Albert Museum, London (*Catalogue*, Part I, *Furniture*, 1922, nos. 104, 105).

The ribbon backs of Nos. 290 A–E seem to have been adapted with some modifications from the central chairback in the top row on plate xvi of Chippendale's *Gentleman and Cabinet Makers' Director* in the edition of 1762. Of this group of designs Chippendale wrote: "If I may speak without vanity, they are the best I have ever seen (or perhaps have ever been made)."

## 291 Screen

(*paravent*)

Each leaf: H. 83 ¼ (211.5); W. 28 (71.1).

THE SIX tall, rectangular leaves of canvas, apparently covered with oiled paper, are each painted in oil and stretched on a light wooden frame. The back of each leaf is covered with beige-colored ribbed silk.

A large rectangular landscape scene painted in naturalistic colors with architecture, trees, figures, etc., on a cream-colored ground occupies the center of the entire screen. This scene is surrounded with a wide border painted in variously shaped cream-colored reserves with cocks, birds, bowls of flowers, and domestic utensils on a green ground diapered with gold. This in its turn is edged by a narrow porphyry-colored border outlined, like the inner border, with a narrow gold fillet and painted at each corner of the screen with a Chinese seal in gold.

Formerly in the collection of Baron Paul de Becker, Paris.

This screen has hitherto been described as Japanese. The large size, the dependence of the design on that of Coromandel lacquer screens, the diapered ground, the accurate representation of the Chinese seals at each corner, as well as the iconographical character of the various decorations, all point to a Chinese origin. It must date from the end of the eighteenth century or the beginning of the nineteenth and was certainly painted for export to Europe, probably at Canton.

The technique of oil painting is, of course, wholly European, but was sometimes adopted by Chinese artists for export productions. Occasionally, too, oil painting was used by the Chinese for works of European inspiration. Nevertheless, it is

rare to find an object as large as the screen No. 291 painted in this manner. Screens similarly constructed on a wooden frame covered with Chinese painted paper (*papier des Indes*) were, however, fairly common in the eighteenth century. An excellent example is to be seen in the background of *La Toilette*, signed by François Boucher (1703–1770) and dated 1742 (Thyssen-Bornemisza Collection; illustrated in *France in the Eighteenth Century*, Royal Academy, London, 1968, catalogue no. 38, fig. 10). A similar screen, or perhaps the same one, appears at the edge of Boucher's portrait of his wife in the Frick Collection, New York (*The Frick Collection Paintings, French, Italian, and Spanish*, II, no. 139), which is dated the following year. Such screens are frequently mentioned in the *Livre-Journal* of Lazare Duvaux, e.g., November 12, 1750:

S. M. Le Roy: Par ordre de M. de Fontanieu, pour Choisy, un paravent à six feuilles, de sept pieds de haut sur deux pieds de large, en papier des Indes des deux côtés, dont on m'a fourni les papiers, avec les équerres en bronze doré d'or moulu 75l.—le port, 1 l

See also under No. 296.

A *paravent* was a large folding screen intended, as its name implies, to provide protection against draughts, as distinct from the low *écran* or fire screen to protect from the heat of the fire. These were sometimes referred to inaccurately as *paravents à feu*. Both types of screen are to be seen in Helman's engraving *N'ayez Pas Peur, Ma Bonne Amie* issued in 1776 as part of the *Monument du Costume*.







## 292 Room from the Hôtel de Varengeville, Paris

L. 40 ft. 6½ in. (12 m. 36 cm.); W. 23 ft. 2½ in. (7 m. 7 cm.); H. 18 ft. 3¼ in. (5 m. 58 cm.).

OF OAK, painted white, and gilded. The modern cornice and ceiling of plaster, painted white and gilded. The flooring, old but not original to the room, consists of oak squares, and is of the type called *parquet de Versailles*.

The gilded ceiling rosette was modeled in Paris in 1965, following an engraved design of Nicolas Pineau (*Architecture Française . . .*, III, by Jean Mariette, Paris, 1727). It consists of a central disk surrounded by interlaced rococo trelliswork, feathered motifs, trails of foliage, and flower vases. The coved cornice is composed of scrolling motifs interrupted by pairs of putti, birds, monkeys, squirrels, dolphin heads, and bunches of flowers, cast in relief and picked out in two tones of gold.

Entrances to the room are provided by two tall modern doorways, which occupy what might have been window spaces. The woodwork of the room consists of two pairs of doors with framed rectangular overdoors, six mirror panels with carved and gilded frames, six curving corner panels, of which four form part of the two shallow recesses on the chimneypiece wall, while the remaining two serve as corner panels for this wall, and twenty flat panels of varying widths. Of these elements, all of the mirror frames are old, while nine of the twenty remaining panels were made up in the workshops of Jansen, Paris, between 1963 and 1964. These complementary panels were required to give the room its present dimensions.

The double doors are set with pairs of vertical molded frames above and below a shorter pair of horizontal frames. Within these heavy oblong moldings, the panels are carved with baguettes of scrollwork and cartilaginous material. Among the motifs that fill the centers of the short horizontal panels are torches, bows and arrows, symbols of love, a caduceus for commerce, and a mirror,







emblematic of prudence. The gilt-bronze handles and locks of the doors are modern.

The pair of double doors is surmounted by modern carved and gilded pine overdoors, of approximately square shape, supplied by Alavoine, Paris, in 1969. The upper section of these overdoors consists of a large framed openwork cartouche set within a shaped oblong molding. The lower section forms a lunette above the doors, the arch-headed molding extending downward to the baseboard. The two cartouche-shaped openings are filled with allegorical paintings by François Boucher, executed with the help of assistants. Both of these canvases are signed by Boucher and dated 1753. Each depicts three amorini in a setting of clouds against a blue-green sky. Lyrical Poetry is represented by a cupid holding a torch and a lyre above another writing on a scroll, while a third amorino clenches a wreath of roses encircling a quiver of arrows. Autumn is symbolized by a cupid upsetting a basket of grapes and apples upon two others who attempt to catch the spilling fruit. Within the last fifty or sixty years additions of between four and five and a half inches were made to the sides of both paintings, so that their former shapes have been lost. (Lyrical Poetry now measures 44 $\frac{1}{2}$  by 63 $\frac{1}{2}$  inches, 113.4 cm. by 161.6 cm., and Autumn 45 $\frac{1}{4}$  by 62 $\frac{3}{4}$  inches, 114.6 cm. by 159.4 cm.) The disparate themes of these two overdoor paintings makes it unlikely that they originally formed part of the same decorative scheme. They were acquired for the Wrightsman Collection in 1969 from Baron Edmond de Rothschild, Château de Pregny, Switzerland.

The six mirror frames are identically carved, though the panels vary somewhat in width. The frame of each overmirror panel is carved at the top with a five-pointed foliate spray above a pierced shellwork cartouche from which trails of leaves extend; the heart-shaped reserve of the cartouche is filled with a vase of flowers. Lesser five-pointed sprays are carved on the curving upper corners of each frame, from which depend interlaced scrolls and foliate sprays set diagonally. The top of the mirror frame breaks into two con-

fronted scrolls surmounted in the center by a shield-shaped cartouche; rose garlands emerging from acanthus sprays are carved on the upper edge of each scroll. The spandrels at the sides of each mirror frame are filled with fantastic Chinese birds in high relief, perched on acanthus sprays. Below these sprays, the mirror frame breaks into reverse C-scrolls carved with shellwork and floral garland pendants. The molding of the mirror frame is carved at the top and sides with an egg-and-dart motif within a shell and scrollwork border. Acanthus sprays and floral trails clasp the lower sides of this molding, while its lower edge is bow-shaped with pierced shellwork motifs, centering on a cartouche.

The pair of wide panels, part of the original paneling, which form the backgrounds of the two shallow recesses on the chimneypiece wall, are carved in a similar manner. Their upper frames largely repeat the elements of the overmirror panels: the crest is simplified to a leaf motif, cartilaginous material replaces sprays at the corners, and a three-pointed palmette fills the heart-shaped cartouche. Some of the carving of the lower section of these panels follows that of the mirror frames. A five-pointed fan motif takes the place of the cartouche between the confronted C-scrolls at the top of the plainly molded frame, while the lower edge of this frame consists of a five-pointed fan motif set above a shell flanked by confronted S-scrolls. The panel, which replaces mirror glass, is carved at the top with a sixteen-pointed rosette above a bat's-wing cartouche set in a framework of combed cartilaginous material, foliate sprays, and leaf trails. The sides of both panels are carved with baguettes twined with ivy, and arabesque-shaped reserves at the lower edge are filled with a profusion of strapwork and foliate devices.

Different motifs occur in the carving of eighteen of the other panels in the room. These consist of the six rounded panels, all old elements, and twelve flat panels, of which five are old and seven modern. The crest of each of these panels is carved with a five-pointed fan motif above confronted





S-scrolls with leaf sprays springing from their upper edges. The plain side moldings terminate at the lower edge in reverse C-scrolls centering on an eleven-lobed cartouche; above this a flame-shaped motif is set in a framework of strapwork and foliate sprays. The upper part of each panel within this frame is carved with a heart-shaped cartouche from which a ribbon hangs, tied in a bowknot at the top, ending in tassels. Flower garlands are twined around these ribbons from which hang trophies symbolizing abstract concepts and qualities. The trophies of the eleven old panels allude to the Four Seasons, Military Fame, Princely Glory, Truthfulness, Music, Poetry, Commerce, and Gardening.

The six remaining panels are accounted for by four narrow strips bordering the overmantel mirror (of which the inner pair are modern), and two matching strips flanking the mirror opposite. Each of these panels is carved with three clusters of foliate motifs and strapwork.

The *fleur de pêche* marble chimneypiece (given to the Metropolitan Museum in 1906 by J. Pierpont Morgan, acc. no. 07.225.148) is roughly contemporary with the old elements of the woodwork. The shelf is bow-shaped and has a molded edge. The architrave below is carved with recessed circular motifs between shell forms in the center and at the sides. The supports are console-shaped

with leaf-spray bases, while the molded fireplace opening curves into confronted scrolls at the top. The cast-iron fireback, old but not original, is embossed with a scene of Hercules and Omphale set in a cartouche of scrolls and shellwork, with winged terms at the sides.

REFERENCES: Mariette, *L'Architecture Française ou Recueil des Plans, Élévations, Coupes et Profils des Églises, Palais, Hôtels et Maisons Particulières de Paris . . . Bâtis Nouvellement par les Plus Habiles Architectes et Levés et Mesurés Exactlyment sur les Lieux*; Blondel, *L'Architecture Française ou Recueil des Plans, Élévations, Coupes et Profils des Églises, Maisons Royales, Palais & Édifices les Plus Considérables de Paris . . .*; Jaillot, *Recherches Critiques, Historiques et Topographiques sur la Ville de Paris . . .*, V; Champeaux, *Gazette des Beaux-Arts*, third period, V, 1891, p. 270; *ibid.*, *L'Art Décoratif dans le Vieux Paris*, pp. 110, 113; Rochegude, *Promenades dans Toutes les Rues de Paris par Arrondissements*, VII<sup>e</sup> Arrondissement, III; Vacquier, *Les Vieux Hôtels de Paris le Faubourg Saint-Honoré*, I, pp. 7-10, figs. 15-23; Kimball, *The Creation of the Rococo*, pp. 162-167; Mauban, *L'Architecture Française de Jean Mariette*, pp. 29-30, 141-142, 156-158; Roux, *L'Hôtel Amelot et l'Hôtel Varengeville, Faubourg St.-Germain*, *passim*; Pillement, *Les Hôtels d'Auteuil au Palais-Royal*, pp. 43-46; Catheu,



*Gazette des Beaux-Arts*, sixth period, I, November 1957, pp. 273–278; Hillairet, *Dictionnaire Historique des Rues de Paris*, I, p. 504; II, p. 413; Parker, *The Metropolitan Museum of Art Bulletin*, November 1969, pp. 129–146.

The old elements of this *boiserie*, originally from a house on the left bank, were sold *in situ* at the Hôtel Pillet-Will, 31, Rue du Faubourg Saint-Honoré, Paris, on March 18, 1963.

The earliest mention of the paneling occurs in an article by Alfred de Champeaux (*Gazette des Beaux-Arts*, cited above, p. 270):

Un autre hôtel appartenant à la famille de Gontaut Saint-Blancard, atteint partiellement par le nouveau boulevard avait conservé un charmant salon terminé en hémicycle à deux fenêtres, dont les sculptures dorées ressortant sur un fond blanc rappelaient la manière de Boffrand. Cet ensemble a été récemment cédé par Mme Charcot à M. le comte Pillet-Will.

The house occupied by “Mme Charcot” was the Hôtel de Varengeville, variously known as the Hôtel de Ruppelmonde, de Guerchy, d’Haussonville, de Gontaut Biron Saint-Blancard, and also as La Banque d’Algérie, and La Maison de l’Amérique Latine, from the names of its successive owners. This hôtel is still standing, much altered, at 217, Boulevard Saint-Germain (right, above). It was built in 1704 by the architect Maurice Gabriel for Charlotte-Angélique Courtin, Comtesse de Varengeville. Plans and elevations of the house were published by Jean Mariette in 1727 (*op. cit.*, II). The same plates were re-used by Jacques-François Blondel in another architectural treatise appearing in 1752 (*op. cit.*, I, chapter XIV, p. 241; see page 18 of this catalogue).

The Hôtel de Varengeville was originally situated on the Rue Saint-Dominique, between the Rue de Bellechasse and the Rue du Bac. In about 1768 it was bought by the widow of Claude-Louis-François de Régner, Comte de Guerchy, who already owned the house immediately adjoining it to the west. Both of these hôtels are therefore denominated “H. de Guerché” in Jean-Baptiste-Michel Jaillot’s plan of the *quartier Saint-*

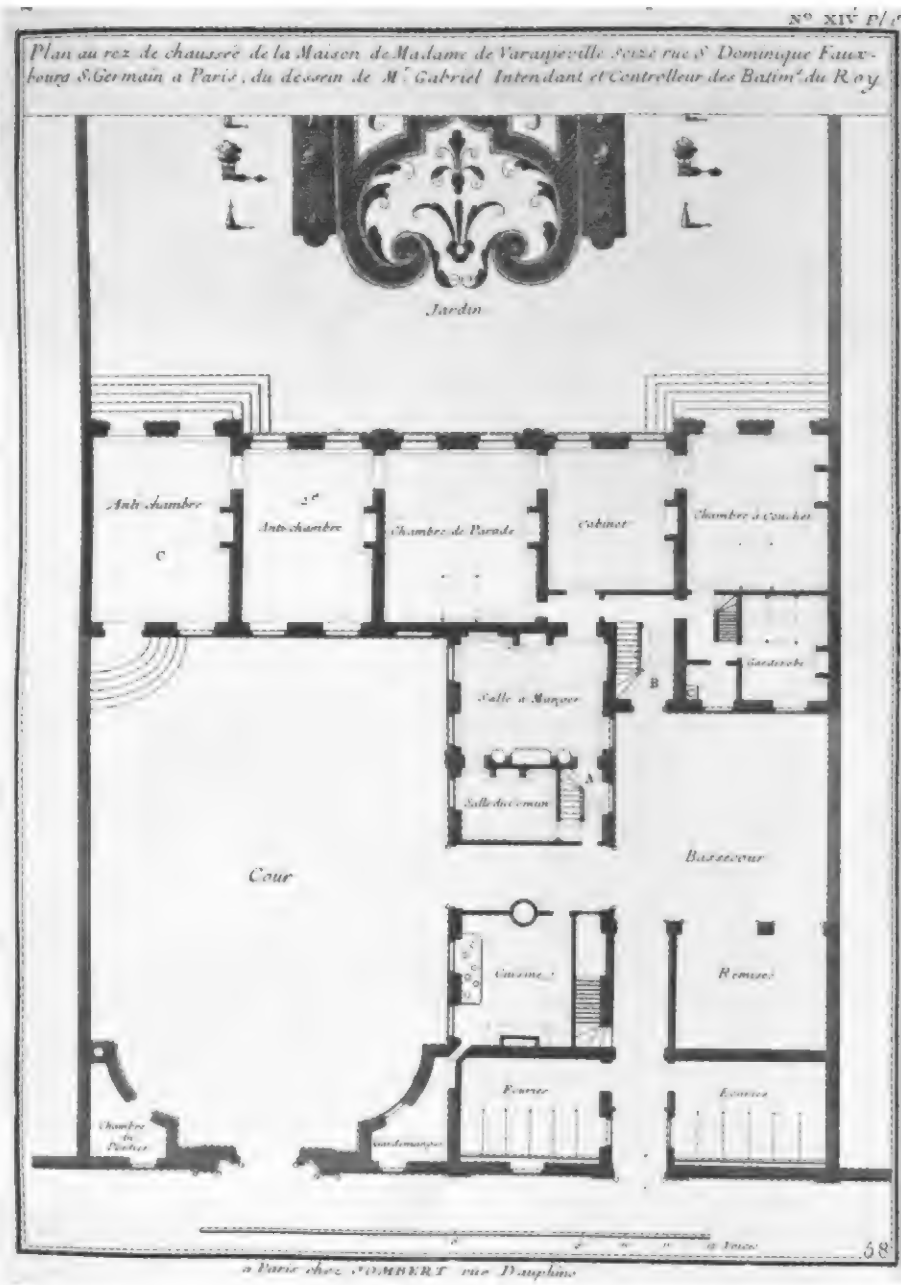
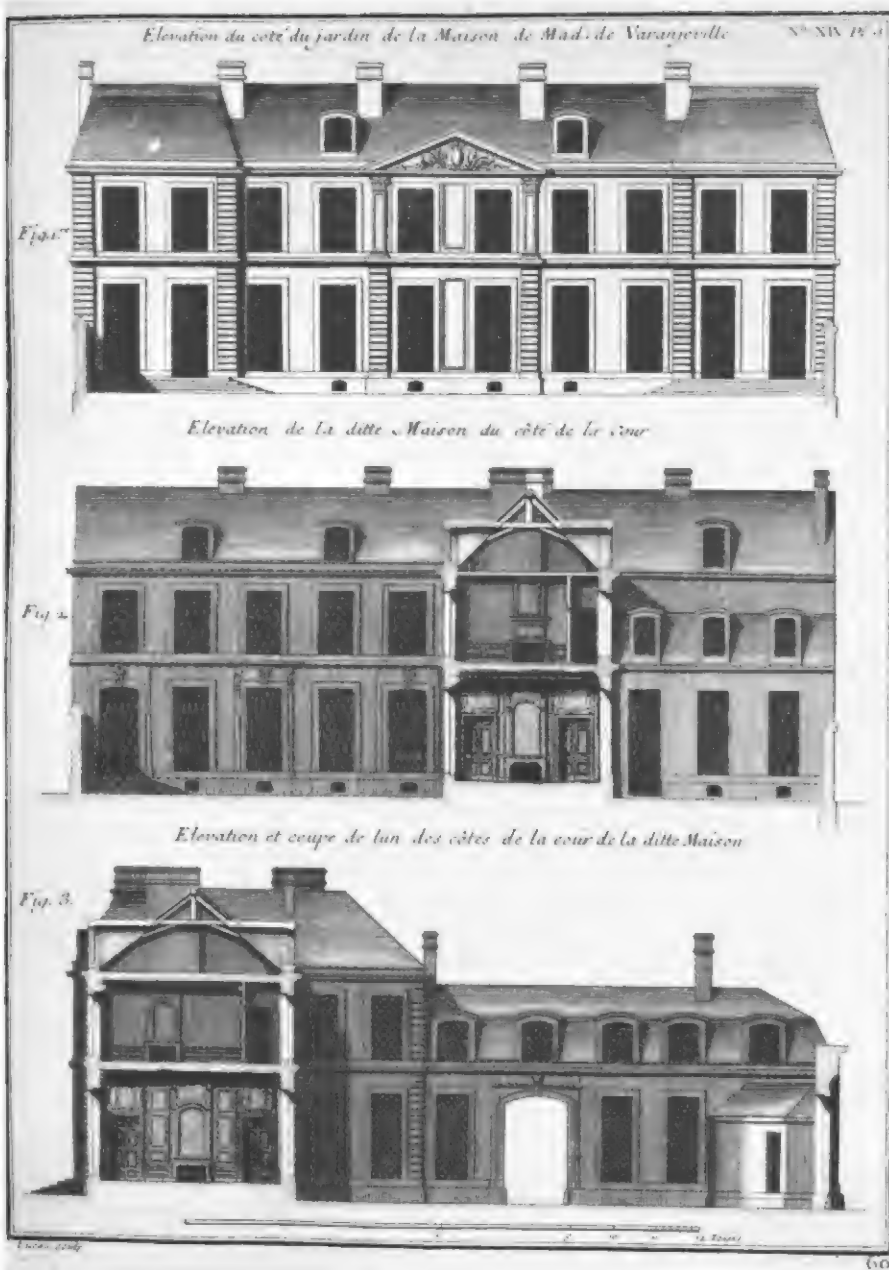


Garden front of La Maison de l’Amérique Latine, 217 Boulevard Saint-Germain, formerly the Hôtel de Varengeville. Photo: Henry Sorensen

Elements of the room as installed at the Hôtel Pillet-Will, 31 Rue du Faubourg Saint-Honoré, as published in Vacquier, *Les Vieux Hôtels de Paris, le Faubourg Saint-Honoré*, I, 1913. The door frames and overdoors came from another source.



Elevations and plan of the first floor of the Hôtel de Varengeville, from Blondel, *L'Architecture Française . . .*, I,







added subsequent to these engravings, first published by Mariette about 1727). Unfortunately, the plainly paneled room that now lies behind this projecting bay is clearly too small to have ever accommodated all the old panels, including the six large mirror frames now at the Metropolitan Museum. It may consequently not be possible to

establish with any precision the location of this room in the house of its origin.

A date is easier to arrive at for the *boiserie*, which would appear, on the basis of style, to have originated in the early 1730s. Such a dating adds a dimension to the history of the room, for the Comtesse de Varengeville died in 1732, and the hôtel passed into the possession of her daughter, Jeanne-Angélique Roque de Varengeville, Duchesse de Villars, who was to retain it until 1736. Her husband Louis-Hector, Duc de Villars, one of Louis XIV's greatest military commanders, was a conspicuous builder of his day. In 1731 he commissioned the architect Jean-Baptiste Leroux (1676?-1746) to design a gallery for his house in Paris, the Hôtel de Villars, the present *mairie* of the seventh arrondissement. When the Duc de Villars died on June 17, 1734, work was well advanced on this gallery, the decoration of which has since been dispersed. The name of the sculptor-designer Nicolas Pineau appears as one of Leroux's principal collaborators in the records for this project that have survived. It seems altogether likely, therefore, that the Duchesse de Villars would have employed the same architect-designer to remodel a room in the house that she had inherited from her mother, which stood a scant three hundred yards from the Hôtel de Villars, in the same *quartier* (this hôtel was renamed the Hôtel de Brissac after 1772; see illustration on page 19).

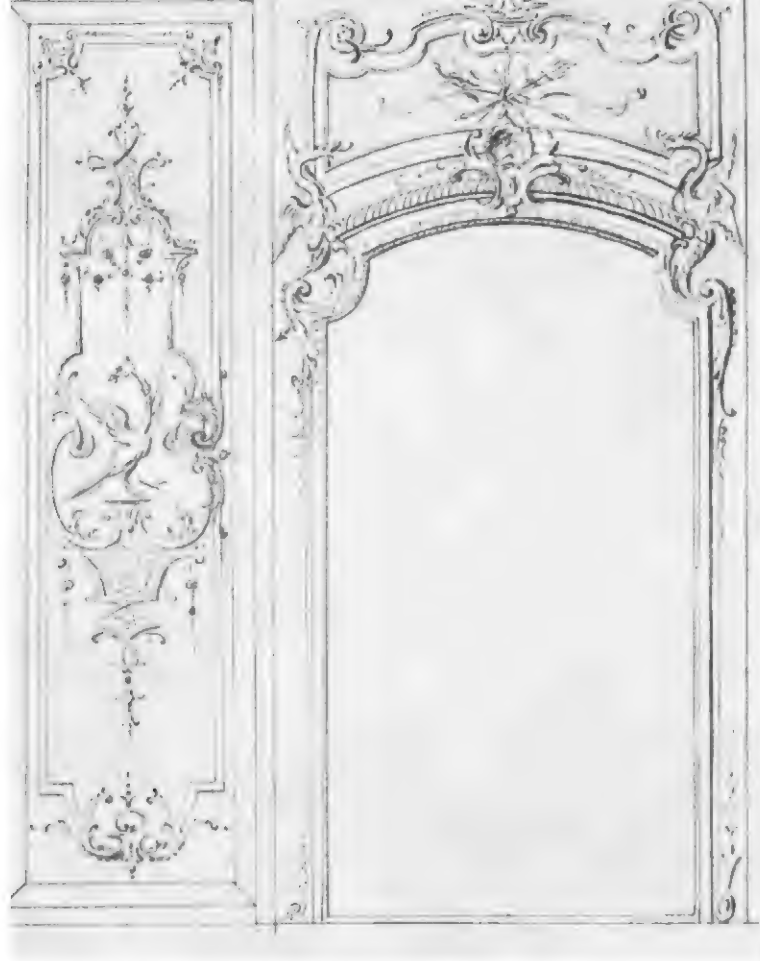
The motifs that occur on the paneling of the room from the Hôtel de Varengeville are related to some of those which Pineau is known to have designed in 1733, while working under contract to Leroux, for the Hôtel de Roquelaure (now the Ministère des Travaux Publics, 246, Boulevard Saint-Germain, diagonally opposite the Hôtel de Varengeville; the Hôtel de Roquelaure was called the Hôtel de Molé after 1740—see page 19). Moreover, the fantastic birds and scrolls carved on the sides of the six mirror frames of the room can be compared with the same motifs that appear on the right of a drawing attributed to Pineau at the Cooper-Hewitt Museum of Design, New York (opposite).



Nicolas Pineau (1684–1754), the son of a woodcarver, worked as an architectural student for the *premier architecte*, Jules-Hardouin Mansart (1648–1708), and for the architects Germain Boffrand (1667–1754), and Robert de Cotte (1656–1735). He also trained at the Gobelins Manufactory, and studied under the goldsmith Thomas Germain (1673–1748) and the sculptor Antoine Coysevox (1640–1720).

In 1716 he signed a contract to travel to Russia with a team of French craftsmen that included several draughtsmen, sculptors, and tapestry-weavers, a locksmith, a gardener, and a goldsmith. This group, led by the architect Jean-Baptiste-Aléxandre Leblond, had accepted commissions from Peter the Great to beautify the city of St. Petersburg, which the emperor had founded on the banks of the Neva. Pineau spent over ten years in Russia, when he provided architectural plans, and designs for such diverse objects as garden sculptures, ship parts, wrought-iron railings and lamps, and table settings, as well as for carved woodwork. The best known of his achievements at this time is the series of panels carved with allegorical trophies which he installed at the Palace of Peterhof in 1721 (destroyed in the course of the Second World War).

After his return to France in about the year 1730, Pineau seems to have devoted himself to the finer aspects of interior architecture. From this time until his death in 1754, a succession of architects were to call upon him to complement their own plans with his designs for sculptural elements. In 1732 he collaborated with the architect Jean-François Blondel on the Hôtel de Rouillé in Paris, and in the same year worked for Jean-Baptiste Leroux on the Hôtel de Villars, and on the Hôtel Bourgeois de Bogne in the Rue d'Antin. Pierre Boscry was probably the architect of the Hôtel d'Orrouer, 87, Rue de Grenelle, the interior of which was designed by Pineau in 1733. He was associated with Leroux again for the redecoration of the Hôtel de Roquelaure in the same year and for the remodeling of the Hôtel de Mazarin in 1735. In 1746 he executed his last work in conjunction with Leroux: an addition to the Hôtel de Villeroy (now the Ministère de l'Agriculture). Pineau is also known to have worked under the direction of Michel Tannevot on the architect's own house, the Hôtel Tannevot, now 26, Rue Cambon, built between 1742 and 1743. Jacques-Hardouin Mansart de Sagonne and Jean Mansart de Jouy, grandsons of the *premier architecte*,



*Detail of a pen, black ink, red chalk, and pencil drawing attributed to Nicolas Pineau, about 1735. Courtesy of the Cooper-Hewitt Museum of Design, Smithsonian Institution*

made use of his services over a period of twenty years, while three other architects, Charles-Étienne Briseux, Antoine-Mathieu Le Carpentier, and Louis Mouret gave him occasional employment. His last commission was for alterations to the Hôtel de Soyecourt in about 1750.

He is also known to have undertaken one architectural project for the Crown, the redecoration of a series of rooms at the Château de La Muette in 1747, where he worked under the direction of the *premier architecte*, Ange-Jacques Gabriel (1698–1782). In the same year, moreover, he carved two frames for portraits of Mme de Pompadour and the Dauphin by Jean-Marc Nattier, both now lost.

More than 450 of his ornamental drawings are preserved in public collections alone, and it was through the wide dissemination of engravings after these designs that Pineau earned the reputation, during his lifetime, of a primary creator in the rococo style.

## 293 Room from the Palais Paar, Vienna

L. 40 ft. 6 in. (12 m. 34 cm.); W. 24 ft. 6½ in. (7 m. 49 cm.); H. 16 ft. (4 m. 88 cm.).

OF PINE, carved, painted light blue, and gilded. The modern cornice and ceiling of plaster, painted and gilded. The flooring, old but not original to the room, consists of oak squares of the type called *parquet de Versailles*.

The gilded rosette in the center of the white-painted ceiling has been cast from a modern mold. Its center consists of a seven-petaled flower from which radiate seven lyre-shaped motifs opening into heart-shaped cartouches, the reserves filled with bats'-wings, scrollwork, interlaced foliage, and pierced fan shapes. A flat molding runs along the four sides of the ceiling above the plain cove.

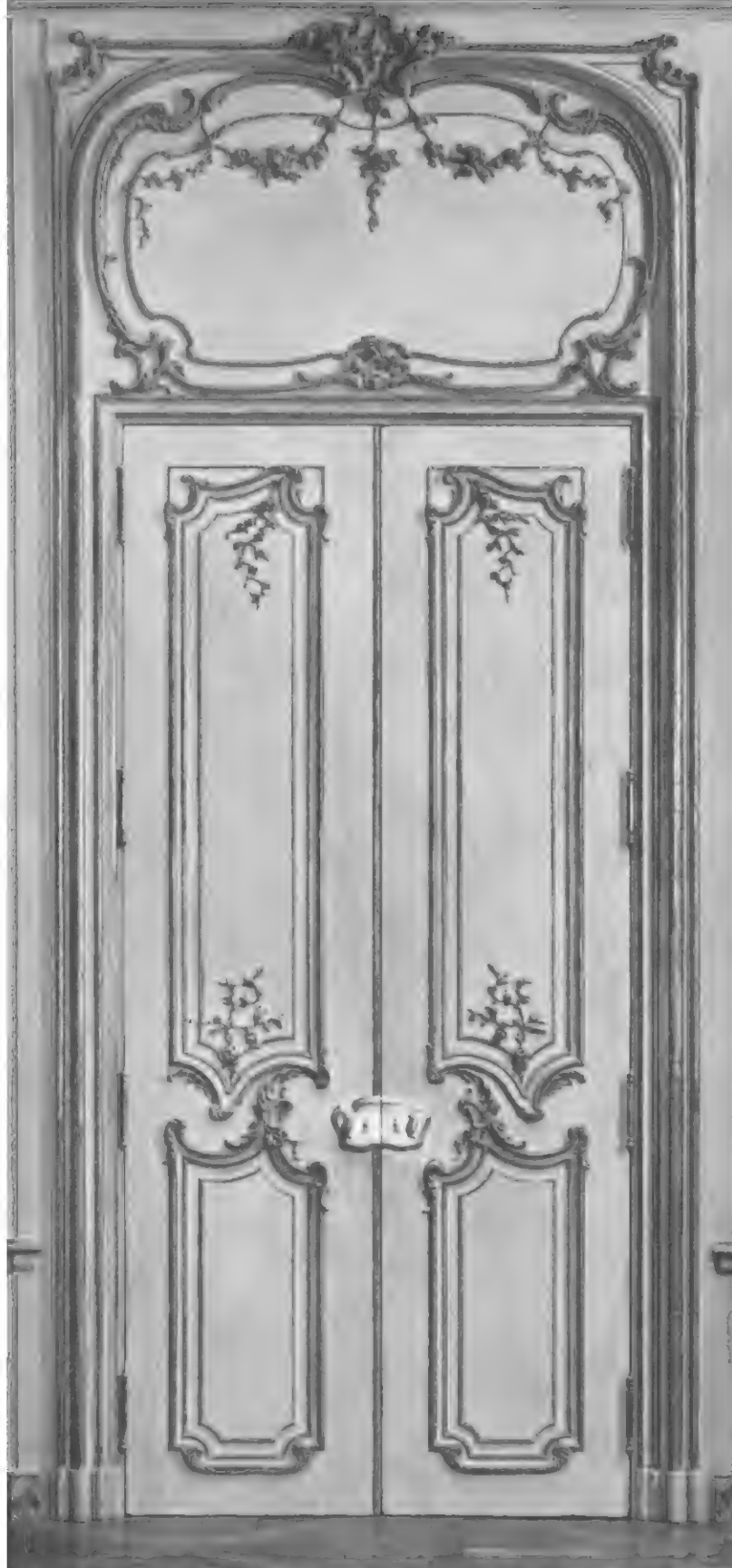


It is freely copied from photographs showing ceilings of the rooms at the Palais Paar and consists of three wavy moldings, a wider band between two narrower ones, interspersed at regular intervals with flower garlands and scrollwork, and breaking into shellwork cartouches in the centers of the sides and at the corners. Two straight plaster moldings, with gilding on a blue ground, run along the top edge of the paneling below the cove of the ceiling.

All the woodwork of the room is old with the exception of a pair of tall doorways intended to serve as entrances, as well as the French window frames and the pair of arch-headed window surrounds on the south wall.

On the north wall, opposite these windows, is a pair of double doors each with an overdoor. These overdoors are each carved with a crest consisting of a hollow foliate cartouche set with a trefoil and flanked by clusters of two roses. A plain molding extending on either side of this crest is interrupted at the upper corners by foliate C-scrolls and continues down to the baseboard of the room. Below the corners, spandrels are formed by a plain molding, arched at the top and running down to the baseboard, repeating the line of the window openings. The panel of each overdoor is filled with a scrolling heart-shaped cartouche, its raised reserve carved at the top with a rose pendant and swags. The lower edge of each cartouche has a shell ornament, surmounted by a cluster of three roses in the center, and C-scrolls from which acanthus sprays emerge at the sides. The double doors are set with two pairs of shaped oblong frames, each with three moldings. Rose trails spread over the upper and lower edges of the raised reserve within the tall frames above, which are joined to the shorter frames by an acanthus





spray, forming a broken cartouche around the lock plates when the doors are closed. These gilt-bronze box locks are modern replicas of the original door furniture from the Palais Paar (see No. 305).

The four pairs of French window frames are modern, as are the gilt-bronze espagnolette bolts fitted to them. Pairs of modern blue velvet curtains, trimmed with silver braid, hang in the window reveals. The arched window surrounds are carved at the top with cartouches, their reserves filled with cartilaginous matter, set between prongs of scrollwork and rose clusters. The spandrels have two moldings, broken at the outer edges by foliate C-scrolls. The double moldings of the hollow arch below extend downward to the baseboard.

The *trumeau* above the chimneypiece consists of a mirror frame surmounted by an overmirror panel, with two narrow border strips at the sides. The crest of the overmirror panel takes the form of a three-pointed leaf spray set above confronted acanthus scrolls. The triple-molded frame of this panel is broken at the upper corners by C-scrolls, while its lower edge conforms to the shaped top of the mirror frame; its raised reserve is carved at the rounded upper corners with foliate motifs, and at the lower corners with flower trails set diagonally. The arched, double-molded mirror frame has a crest of three leaves, its upper corners are carved with clusters of roses, and scrollwork motifs and rose trails occur in the center of its sides; the lower edge of this frame is ornamented at the sides with foliate scrollwork, and in the center with a cluster of three roses and sprays above two superimposed shell motifs. The narrow side *pilastres* have double moldings breaking into confronted foliate C-scrolls at the top of the mirror frame, their raised reserves carved at top and bottom with foliate sprays.

Different motifs occur on the pair of panels at either side of the chimneypiece *trumeau*. These are each carved at the top with a single leaf between confronted S-scrolls. The triple moldings termi-



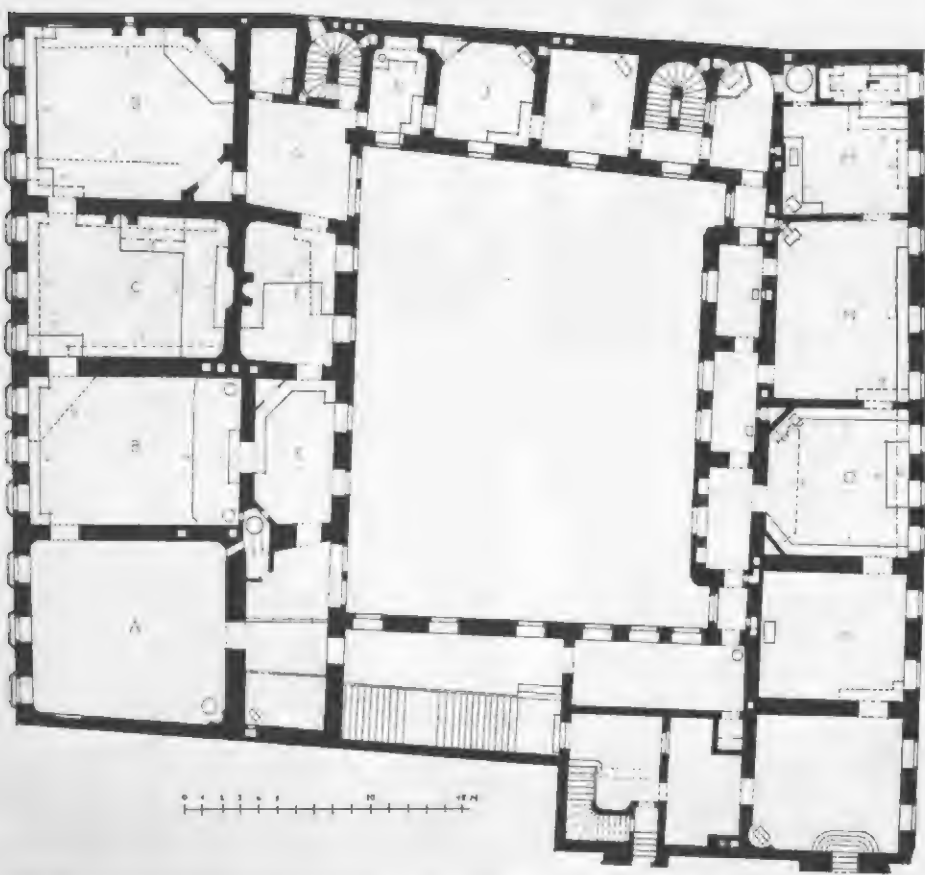
nate at the lower edge in C-scrolls carved with rose trails on either side of a shellwork motif of cartilaginous matter to which an acanthus spray and a single rose are appended. A rose pendant hangs from the top of each raised reserve, while the ground in the center of each panel is carved with a swirled motif or shell forms and foliate scrolls. With slight modifications (the central convoluted device is missing), the same motifs occur on eight other narrower panels that serve as fillers (*pilastres*) at either side of the pair of windows and doors on the short walls of the room.

Of the remaining eleven panels, eight approximate each other closely in width (between 49½ and 51¼ in. [125.7 and 130.2 cm.]), while the three others are nearly twenty inches wider. They are, however, uniformly carved with a bow-shaped crest centering on a foliate spray and broken at the sides by scrolls set with flowers. The triple moldings run down the sides and terminate at the lower edge in hipped leaf scrolls centering on a cluster of three roses above a panache of leaves.

The *brèche d'Aleps* marble chimneypiece is old but not original to the room. The shelf is bow-shaped and has a molded edge. The architrave below is carved in the center with a shell of cartilaginous material, flanked by foliate sprays. The supports are console-shaped, each carved at the top with a voluted capital from which a garland of bellflowers descends, and on the shaft of the console with a raised lozenge motif. The molded fireplace opening curves into confronted S-scrolls at the top. The French cast-iron fireback of about 1765 is chased with a vignette of a seated Chinaman (*magot*) holding a fan and tea implements, a monkey at his side, within a scrolled and garlanded cartouche.

REFERENCES: *Wahrhafte und Genaue Abbildung Einiger Antiquen als Modernen Kirchen . . . wie auch Anderer Fürst. Gräffl. und Freyherrl. Palläste . . . Theils in der Kayserlichen Residenz-Stadt Wien . . . Vorge-stellet, wie Sie Dasselbst nach dem Leben Gezeichnet von Salomon Kleiner . . .*, III; *Lust-Reisen durch Bayern, Brandenburg, Österreich, Mähren, Böhmen*





Plan of the main floor of the Palais Paar, published in *Boiseries, Superportes du Palais Prince P. Vienna*, about 1930

und Ungarn in den Jahren 1784 bis 1791, II, part II; *Nützliches Address-u. Reisebuch oder Archiv des Nöthigsten Kenntnisse von Wien für Reisende Fremde und Inländer*; Fritsche, *Bilder aus dem Österreichischen Hof und Gesellschaftsleben*, pp. 308–309; undated (1930?) prospectus entitled *Boiseries, Superportes du Palais Prince P. Vienne*, containing photographs of the paneled rooms on the main floor of the palace and two facsimiles of related estimates, drawn up by craftsmen; Dehio, *Handbuch der deutschen Kunstdenkmäler. Wien, Niederösterreich, Oberösterreich und Burgenland*, Herausgegeben von Dago- bert Frey und Karl Ginhardt, p. 75; Harrar, “Wien,

seine Häuser, Menschen und Kultur,” unpublished manuscript in the Stadtbibliothek, IV, part 2, pp. 413–415; IV, part 3, pp. 559–564; Gugitz, *Bibliographie zur Geschichte und Stadtkunde von Wien*, III, p. 402; Chips, *the Diaries of Sir Henry Channon*, ed. James; Parker, *The Metropolitan Museum of Art Bulletin*, November 1969, pp. 129–146.

The woodwork of this room is a composite of elements from two interiors, designated by the letters P and N on the accompanying diagram (illustrated at left) showing the principal floor plan of the Palais Paar in Vienna.

This baroque palace was built for Baron Johann Christoph von Paar by an unknown architect about 1630. It belonged to the Paar family for three hundred years, standing at 30, Wollzeile until 1937, the year in which it was sold by Count Alois Paar. The building was then demolished, and a modern seven-story apartment house raised on its site.

The palace, deservedly so named, was a large quadrilateral structure with a central courtyard, built three hundred yards to the east of St. Stephen’s Cathedral, near the medieval city walls. It is shown in a detail from a bird’s-eye view of the city, engraved from a drawing by Joseph Daniel von Huber, published in 1785 (opposite). The Wollzeile is the lowest street on the right in this detail (it is inscribed “Wollzeil”); the Paar Palace is in the middle of the block, its sloping roof inscribed “Furst Von Paar 833” (digits referring to the old street number assigned to the building).

Another engraving, published in 1733 (see page 28) after a drawing by the artist Salomon Kleiner (1703?–1761), represents the same street viewed from an elevated fortification called the Stuben- bastai (from *Wahrhafte und Genaue Abbildung . . .*, pl. 21). The long façade of the Palais Paar is clearly visible four houses in, with the bell tower of St. Stephen’s projecting above its roof line. An early photograph of this façade (see page 29) reveals that it had remained largely unchanged until that time.

The letter *a* appears on the near side of the palace roof, next to a dormer window, in this engraving. The caption printed in German below identifies the building as Das Kaÿserliche Post-Ambt, the Imperial Post Office. The Palais bore this designation for many years after it had been built. Between 1624 and 1630, the emperor Ferdinand II had appointed Baron Johann Christoph von Paar to the hereditary office of Postmaster General—Obershof-General, Erbland-Postmeister. Possession of this office, which was to bring great wealth to the family, was a prerequisite for the building of the palace that subsequently housed not only the incumbent and his dependents, but all the services of a general post office as well. The extensive stables at the back, part of the original building scheme, bore witness to this function.

The state apartments of the palace lay behind the twelve tall windows on the main floor at the front (see page 29), overlooking the Wollzeile. This series of lavishly ornamented rooms was described in an account in 1792:

The palace of Prince Paar stands near the Stubentor, and is splendidly furnished within. The principal bedroom is hung with a rich French fabric that cost ten ducats a yard, the canopied bed being hung with the same material. The chairs are covered with silver material, while the doors are inset with mirror glass. In a many-mirrored, white and gold room hangs a rock-crystal chandelier that cost 16,000 gulden. There is, in addition, a smaller room with water color paintings of exotic flowers and fruit.

(*Lust-Reisen durch Bayern*, p. 137)

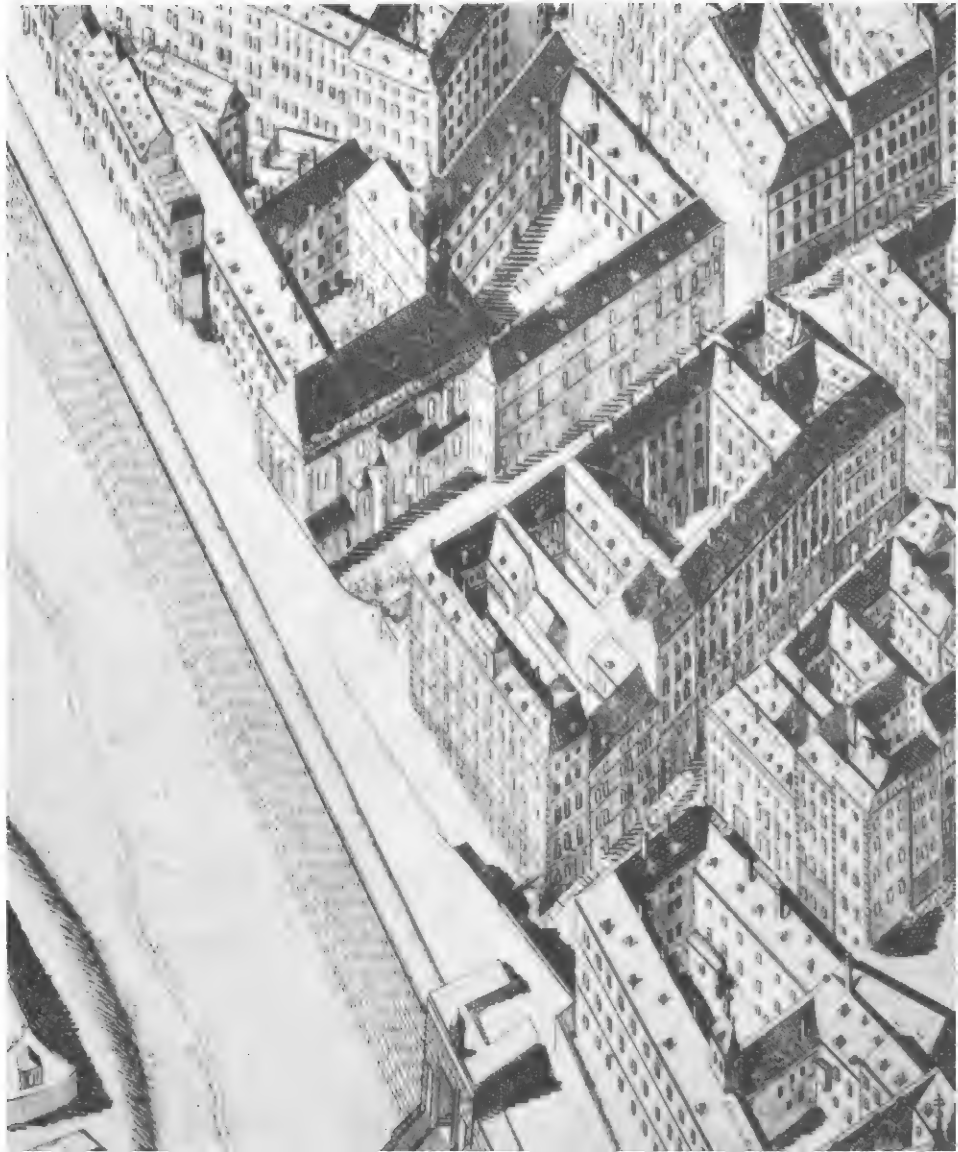
The interiors described were of relatively recent origin when this account was written. Another guidebook published in the same year supplies the name of the architect responsible for this decoration:

No. 833 [Wollzeile]. The house of Prince Paar near the Stubentor where the post office formerly was. This house especially deserves to be seen because of its rich furnishings, and the splendor of its interior settings, carried out under the direction of the architect Canevale (. . . Dieses haus verdient Wegen dem Prachte, mit welchem es in seinen inneren Theilen,

unter der Direktion des Baumeisters Herrn Kannevals ausgezieret worden, . . . besonders gesehen zu werden). (*Nützliches Adress- u. Reisebuch*, pp. 20–21)

The architect alluded to in this passage is the French-born Isidor Canevale (1730–1786; the name is variously spelled in documents: Canavall, Carnevale, Khönivall, Cannival, Ganneval, etc.). Records formerly owned by the Paar family, confiscated after the last war and reputedly in the archives at the castle of Trebon in Bohemia, give a date for the remodeling of the interiors of the Palais Paar, and corroborate Canevale's supervisory role. Among these records are estimates for the remodeling of the Palais Paar, one of which applies to the carved paneling of the "many-mir-

*Detail of a bird's-eye view of Vienna, engraved from a drawing by Joseph Daniel von Huber, 1785. The Palais Paar is shown at the lower right. Historisches Museum der Stadt Wien*





Above: View from the Stubentor, engraved after a drawing by Salomon Kleiner, 1733. The long façade of the Palais Paar appears below the spire of St. Stephen's Cathedral. Historisches Museum der Stadt Wien

Opposite: Façade of the Palais Paar, 30 Wollzeile, in an early photograph. Historisches Museum der Stadt Wien

rored, white and gold room" described by the author of *Lust-Reisen durch Bayern*. A facsimile copy of this estimate, which is written in German script (see page 30), bears the heading: "For Her Excellence Countess von Paar in the Parade Room the following sculpture works after design and instruction of Herrn von Ganneval." The approving subscription "Ganneval" appears at the foot of the bill, together with the signature of the woodcarver Johann Georg Leithner (1725–1785), who has appended his title, "sculptor of the Imperial Academy" (Käyserliche Königliche Akade-

mie Bildhauer). Leithner's postscript on the reverse side of the sheet supplies a date for this commission:

Then it has been arranged with the sculptor, that, if the mentioned work has not been installed in good and fitting condition by March 20th, 1769, instead of two thousand five hundred gulden, only two thousand gulden are to be paid. January 5, 1769.  
Leithner sculptor.

This mirrored white and gold reception room, with its elaborate carved paneling (see page 31), was on the street side of the palace (its location is







in Sir Henry “Chips” Channon’s diary, under the date of January 29, 1935:

Norah Lindsay lunched, bubbling with enthusiasm for the beauty of Philip Sassoon’s Austrian rococo rooms he has recently put in his house in Park Lane.  
(*Chips, the Diaries of Sir Henry Channon*, p. 24)

In 1963 this room was bought by Mr. and Mrs. Wrightsman, and donated to The Metropolitan Museum of Art, together with the room from the Hôtel de Varengeville (No. 292 in this catalogue).

Isidor Canevale (1730–1786, a name variously spelled in documents: Canavall, Carnevale, Khönivall, Cannival, Ganneval, etc.) was born at Vincennes, near Paris. He had reputedly begun to practice architecture in Vienna as early as 1760, but received his first recorded commission there, for the remodeling of the interiors of the Palais Paar, in 1769. Other essays of his in the rococo manner are unknown, and he may have quickly adopted the neoclassic themes then becoming current. In 1770 he carried out a pleasure house and two fountains for the gardens of Schönbrunn Palace, and ten years later designed two pedestals intended for the statues of the Emperor Joseph II and Count Salm, which were erected in the gardens of the Augarten Palace. Between 1783 and 1785, two municipal buildings in Vienna, the General Hospital (Allgemeines Krankenhaus) on the Alserstrasse, and the Josephinum, a medical school for army officers on the Währingerstrasse, were built from his designs. During this time he was also occupied in providing buildings for the public gardens in the Prater, and in redesigning the gardens of the Laxenburg Palace to conform to the prevailing taste for *jardins anglais*. In the last years of his life, Canevale is reputed to have received commissions for work in Budapest and Breslau.



*The gold and white reception room at the Palais Paar, taken before 1937. Historisches Museum der Stadt Wien*

## 294 Room from the Hôtel de Cabris, Grasse

L. 27 ft. 5½ in. (8 m. 37 cm.); w. 19 ft. 5¾ in. (5 m. 94 cm.); H. 11 ft. 7½ in. (3 m. 54 cm.).

OF OAK, carved, painted gray, and gilded. The modern cornice and ceiling of plaster, painted and gilded. The flooring, old but not original to the room, consists of oak squares of the type called *parquet de Versailles*.

The circular ceiling rosette, picked out in gold on a white ground, has been cast from a modern mold. Its center consists of a spiral cluster of oak leaves, set in a band of concentric circles trimmed with a beaded molding, bordered on the outside by a key pattern. The cornice, gilded and painted gray, closely approximates the original cornice of the room. Its top edge has a leaf molding above a fretted band set with rosettes, recessed between two spirally twisted baguettes, while its lower edge is finished with a leaf motif.

The woodwork is for the most part old, with the exception of the flat panels of the recesses on either side of the chimneypiece, two matching wide panels on the opposite wall, and the plain paneling of the window wall.

The room has four sets of double doors, each with an overdoor. This consists of a single oblong frame carved with a leaf molding along the outer edge and a twisted baguette within. Above this frame a garland of oak leaves, with crossed ribbons at its center, is stretched between a pair of console-shaped elements. A band of oak leaves hangs from the sides of the consoles, each of which is carved on the front with foliate motifs separated by a twisted baguette, terminating in a pendant of three oak-leaf clusters. The double doors each have upper and lower pairs of vertical oblong frames, their inner edges carved with leaf moldings, and an intermediary pair of shorter horizontal frames, similarly carved, set above detached strips of fretted chair-rail molding. The panels within the tall upper frames are each carved with

smoking incense burners on tripod stands, the ground filled with interlaced laurel and olive branches, crossed between their supports. The lower panels have flaming torches to which crossed branches of laurel have been tied with ribbon bands, while sprigs of olive occur on the short horizontal panels that are mounted in the center with gilt-bronze doorknobs, chased with leaf motifs. The four sets of doors are carved on one side, except for the double doors in the northeast corner of the room, opposite the windows. These are carved on both sides, their backs having originally constituted the fifth set of doors that hung in the center of the same wall, flanked by a pair of mirrors (see page 35). The carving of the panels set into these doors differs from that on the other door panels in the room. The upper panels are each filled with sprays of wheat against which are set a bow and a quiver of arrows, the emblems of love, hanging by a ribbon knot from the nail at the top of each panel. In the lower panel, a similar spray of wheat forms a ground for two crossed arrows, tied together with a bowknot.

The *trumeau* above the chimneypiece consists of a mirror frame surrounded by an overmirror panel, with plain border panels (*pilastres*) at the sides. The molding of the circular frame set in the center of the overmirror panel is carved with an egg-and-dart motif within a bead-and-reel border. A looped flower garland is tied with ribbon to a nail above this circular molding, its ends hanging from similar bowknots at the sides, while beneath the roundel two crossed olive sprays are tied with a ribbon knot. A concave molding carved with an olive branch runs along the outside of the mirror frame, which is finished on its inner edge with a twisted baguette within a foliate molding. The plain *pilastres* at the sides are carved







with similar leaf moldings. All these elements are exactly repeated in the center of the opposite wall, and the mirrors reflect each other.

The short wall opposite the window is also set in the center with a mirror, similarly framed, and fitted with an overmirror panel that displays different carving. The center of this panel consists of crossed sprays of olive forming a wreath, the stems tied together with ribbon below, the tips touching above; the sides of the panel are filled

with two spreading rose branches crossed behind the ribbon knot below.

Four curved panels that originally formed the corners of the room (see page 36) are now incorporated into two recesses on either side of the chimneypiece. They are carved at the top with bowknots tied to nails, from which hang ribbons that suspend trophies of musical instruments set against laurel branches. The musical instruments represented include a French bagpipe, panpipes,

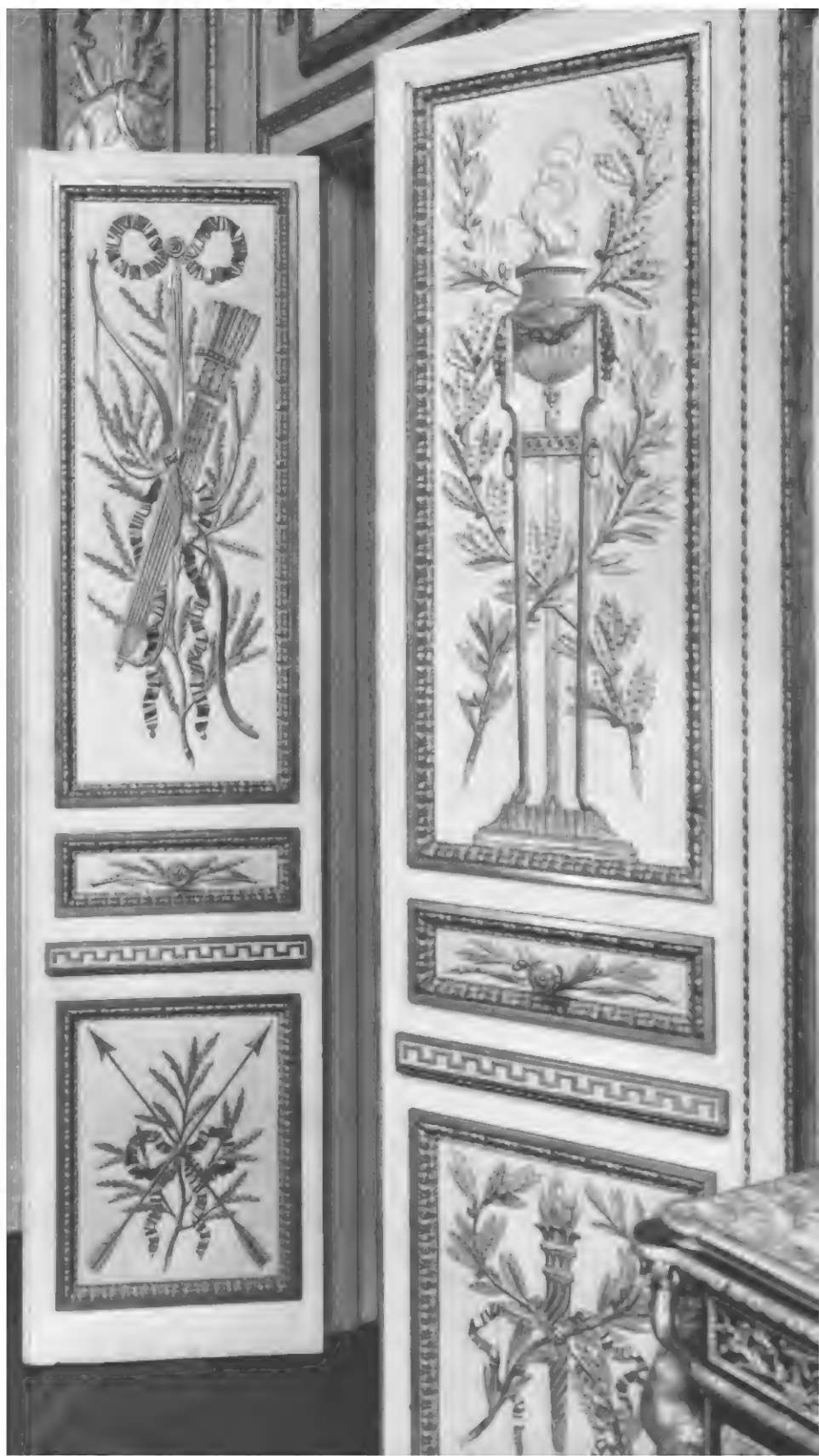
and a triangle (in the first panel nearest the door), a lyre with two oboes, a tambourine with an oboe and a pair of castanets, and a lute with a xylophone. Subsidiary attributes are a pruning hook and a rustic staff (in the first panel), a pair of linked laurel wreaths, two actors' masks and a thyrsus, and a jester's rattle.

The white Carrara marble chimneypiece is old, but not original to the room (see Volume II of this catalogue, No. 285).

As it is presently installed, this room measures approximately seven feet longer and five and a half feet wider than it did *in situ* at the Hôtel de Cabris. The modern partitions were required to give it its present dimensions.

Several constituent parts of the original room have, moreover, been lost. These included a pair of mirror frames and their overmirror panels carved with olive wreaths and rose branches (one of these *trumeaux* was originally fitted to the pier of the window wall, while the two others flanked the double doors on the short wall opposite; see page 37). Also missing is the overdoor panel with a painting set into a circular frame, carved with ribbons and a flower garland, shown between the mirrors in the same photograph, taken before the *boiserie* was dismantled and removed to Paris in 1910. It seems likely that the four oblong frames above the doors and three circular frames (besides the missing example shown on page 37, there are two others, set, as they were originally, above the opposing mirrors on the long walls of the room) were intended to hold paintings. The seven framed paintings shown in the old photographs were almost certainly executed in the course of the nineteenth century. All of them had been removed before the paneling was sold in Paris in 1937.

REFERENCES: *La Renaissance de l'Art Français et des Industries de Luxe*, IV, December 1921, p. 662; Tripet-Skrypitzine, *Bulletin de la Société Fragonard à Grasse*, 1925-1926, pp. 19-62; Fontmichel and Vindry, *Le Pays de Grasse*, pp. 98-109; Vindry,





*Musée de Grasse, Musée Fragonard, Musée Régional d'Art et d'Histoire.*

The Hôtel de Cabris is the present Musée de Grasse, also known as the Musée Fragonard (see page 39). It was built between 1771 and 1774 for the Marquis and Marquise de Cabris, from designs of a Milanese architect, Giovanni Orello. It was first named “le nouvel hôtel de Cabris” to distinguish it from an earlier adjoining building, inhabited by the dowager Marquise de Cabris. Jean-Paul de Clapiers, Marquis de Cabris, was the victim of hereditary madness, and was declared legally insane in 1777 at the age of twenty-seven. The following year, in accordance with his mother’s request, the contents of the new hôtel were inventoried. The wording of this inventory, dated February 6–11, 1778, makes it clear that the interiors of the hôtel were far from completed, and had suffered from evident neglect:

Un désordre inimaginable règne dans la maison; meubles gisant pêle-mêle sur les parquets; ni clefs, ni portes fermées; vitres cassées, etc. . . . Tout y respire l’abandon.

The inventory duly notes several unfinished rooms, filled with furniture still wrapped in packing materials. The purposes of certain of these rooms had not yet been determined. Thus a few pieces of furniture are summarily described under the heading of a room designated only as “une chambre visant au midi.” This was the room destined to receive the *boiserie* described above. The parts of the *boiserie* were still in packing cases at the time of writing, for the inventory of 1778 describes the entrance hall of the hôtel as:

Rempli de grosses caisses, contenant des bois sculptés et dorés et réchamps, propres à lambrisser le salon de compagnie—et une chambre à coucher, contiguë audit salon. Les dites caisses au nombre de 9, toutes encore emballées.

(Inventory in notary’s archives, Grasse)

The mention of packing cases in this description excludes the possibility that the “bois sculptés et dorés et réchamps” were of local workmanship.





*The salon de compagnie of the Hôtel de Cabris, photographed before its removal in 1910. Photo: Musée de Grasse*

It seems almost certain that they were measured and prepared, packed and shipped in Paris for this destination, the "nouvel hôtel de Cabris." There are, unfortunately, no indications of how long this paneling may have remained in packing cases. It was presumably installed before the death in 1807 of Jean-Paul de Cabris's wife, Louise de Mirabeau, a sister of the revolutionary orator Honoré-Gabriel, Comte de Mirabeau. The woodwork elements were ultimately assembled in the space behind the first two windows to the left of the central projecting block on the first floor of the Hôtel de Cabris, overlooking a garden (opposite).

At the death of the Marquis de Cabris in 1813,

the Hôtel de Cabris was bought by two brothers, Jean-Paul and Nicolas Bruery, who converted some of the rooms into sales premises for a perfumery business. In 1910, an English dealer living in Paris, E. M. Hodgkins, bought the *boiserie* now in New York from their descendants. It was included, with other of his effects, in a sale held at the Hôtel Drouot, Paris, May 29, 1937.

In 1919, the Hôtel de Cabris was leased to the Société Fragonard, an association formed by François Carnot with the purpose of founding a new museum. The resulting Musée de Grasse was formally inaugurated in 1921.

The paneling from the Hôtel de Cabris was installed at 820 Fifth Avenue in 1957.





*Garden front of the former Hôtel de Cabris, now the Musée de Grasse. The salon de compagnie lay behind the first two windows to the left of the central projection on the first floor of the hôtel. Photo: Henry Sorensen*

## 295 Chest of Drawers

(*commode*)

H. 34 (86.4); W. 53 ½ (136.0); D. 23 ½ (59.7).

VENEERED on oak with an ebonized wood and lacquered on front and sides with large panels of *vernis Martin* in the Chinese taste. The mounts are of bronze chased and gilded. The top is of *griotte* marble with a molded edge.

The chest has a *bombé* front and sides and is supported on four tall, slightly curving, cabriole legs, triangular in section and with a chamfered inner edge. It contains two drawers in front with no lateral division between them. The entire front is lacquered with a single panel of birds, flowers, fruit, and rockwork, etc., in gold and red on a black ground within a narrow border of ebonized wood along top and sides. The sides are similarly lacquered. Each panel is framed with richly scrolling mounts of gilt bronze, emphasized at the center of the top and bottom with a prominent rococo cartouche. Those at the top of the front panel and at the center of its wide, apron-shaped lower edge are particularly large and of twisted shell design.

The forecorners are mounted with large complex rococo mounts, composed of twisting scrolls, shellwork, leaves, and beadings. They are linked to the scrolled rococo gilt-bronze shoes with which the feet are shod by a narrow scrolling mount that runs down the fore edge of each foreleg. A narrow fillet of gilt bronze runs up the outer edges of the forelegs and across the lower edge at each side.

Stamped on the top of the carcass, across the rear right-hand corner: DELORME, together with the monogram of the *jurés*. The large mounts on the forecorners are each struck with the crowned C.

REFERENCES: Watson, *Apollo*, September 1969, p. 188, fig. 7.

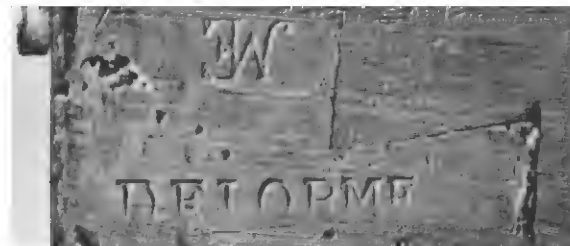
By Adrien Faizelot-Delorme (*maître* 1748–after 1783), probably in 1749. For a biography, see Volume II of this catalogue, p. 543.

Formerly in a French private collection.

In spite of the fact that only the two principal mounts on the forecorners of No. 295 are struck with the crowned C, these mounts appear to be all-of-a-piece with the rest, and there is no sign whatever that they are an addition to the *commode*. Adrien Faizelot-Delorme (or Delorme) became a *maître ébéniste* only on June 22, 1748, less than eight months before the crowned C passed out of use. No. 295 must be an early work of his, and was perhaps in the course of being made at the time the regulation taxing gilt bronze ceased to apply—February 4, 1749—when, possibly, only the corner mounts had been cast. For a note on the crowned C see Volume IV of this catalogue under No. 16.

A black and gold lacquer *commode* of very similar design but stamped by J. Dubois (*maître* 1742) is in the collection of the Marchioness of Cholmondeley at Houghton Hall, Norfolk (illustrated in *Great Family Collections*, ed. Douglas Cooper, p. 234, bottom right). The mounts of this are also all struck with the crowned C.

A lacquer *commode* also of similar character but unstamped is in the Österreichisches Museum für Angewandte Kunst, Vienna, to which it was given by Baronin de Rothschild, from the collection of her husband, Baron Louis de Rothschild (illustrated in Österreichisches Museum für Angewandte Kunst, *Aus den Sammlungen des Museums*, pl. 95).







## 296 Writing Table

(*bureau plat*)

H.  $31\frac{1}{8}$  (80.7); W.  $69\frac{1}{4}$  (175.9); D. 36 (91.4); D. at center  $32\frac{1}{4}$  (83.2).

LACQUERED on oak with scarlet and gold *vernis Martin*. The mounts are of bronze chased and gilded. The top is inlaid with a panel of black morocco leather tooled around the border in gold with a repeating pattern of confronted foliate scrolls surmounted alternately by a foliate fleur de lys and an anthemion flanked by leaf sprays.

The rectangular top, broken in the center of each side with a shallow recess, rests on four cabriole legs, triangular in section and with a chamfered inner edge. It contains three drawers of oak in the front, the central one being recessed and shallower than the other two. The entire surface is lacquered a brilliant scarlet with Chinese landscapes with architecture and figures in gold on the panels of the drawer fronts, on those of the feigned drawer fronts at the back, and on the paneled ends.

The whole is lavishly mounted with gilt bronze in the rococo style. The top is surrounded by a stepped border of gilt bronze, clasped at each corner with a large gilt-bronze cartouche chased with a cockleshell.

The knees of the cabriole legs are prominent, and each is ornamented with a scrolled and pierced mount enclosing a single rose within an oval above the knee and terminating below it in a floral and foliated pendant.

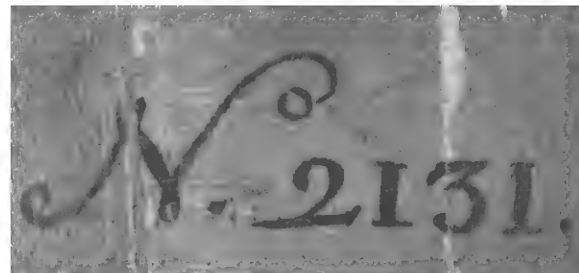
Each end of the table, the lower edge of which is sinuous, is mounted at the center with a large pierced and scrolled cartouche, also containing a flower. It is flanked with widely splayed acanthus leaves.

A somewhat similar but smaller mount, enclosing the keyhole, decorates the sinuous lower edge of the central recess at front and back. The recess is separated from the flanking drawers by two

splayed scrolls of repeating and overlapping medallions. The handles of the drawers, real and feigned, are each curving and scrolled, enriched with pierced acanthus and floral sprays at each end. Above is a foliated keyhole escutcheon of shield shape.

Each foot is shod with a lion's paw emerging from a large acanthus leaf. It is linked to the mount on the knee by a richly tooled molding running along the fore edge of the leg. A similar molding runs up the outer edges of each leg and continues along the sinuous lower edge of the table at front, back, and ends. Another narrow molding surrounds the lacquered chinoiserie panels of the drawer fronts and the panels at each end. The latter are cusped at the outer ends.

Painted in black beneath the desk, within the central kneehole, on the plain unstained oak, with the inventory number: No. 2131.



By Gilles Joubert (*maître* about 1725–1775), delivered on December 29, 1759, for the Cabinet du Roi at Versailles; repaired in 1787 by Guillaume Beneman (*maître* 1785–after 1811) and Adrien-Antoine Gosselin (*maître* 1772–after 1790). For biographies, see Volume II of this catalogue, pp. 534, 546, and 551.







REFERENCES: Verlet, *Versailles. Les Grands Études Historiques: Villes et Pays*, p. 531; Van der Kemp, *Versailles: Les Petits Appartements*, unpagéd, "Le Cabinet Intérieur du Roi"; Verlet, *French Royal Furniture*, p. 152; Watson, *Apollo*, September 1969, pp. 180-184, pl. III, figs. 1-3.

Under the number 2131 in the *Journal du Garde-Meuble de la Couronne* (illustrated at right) the following entry appears:

Du 29 décembre 1759.

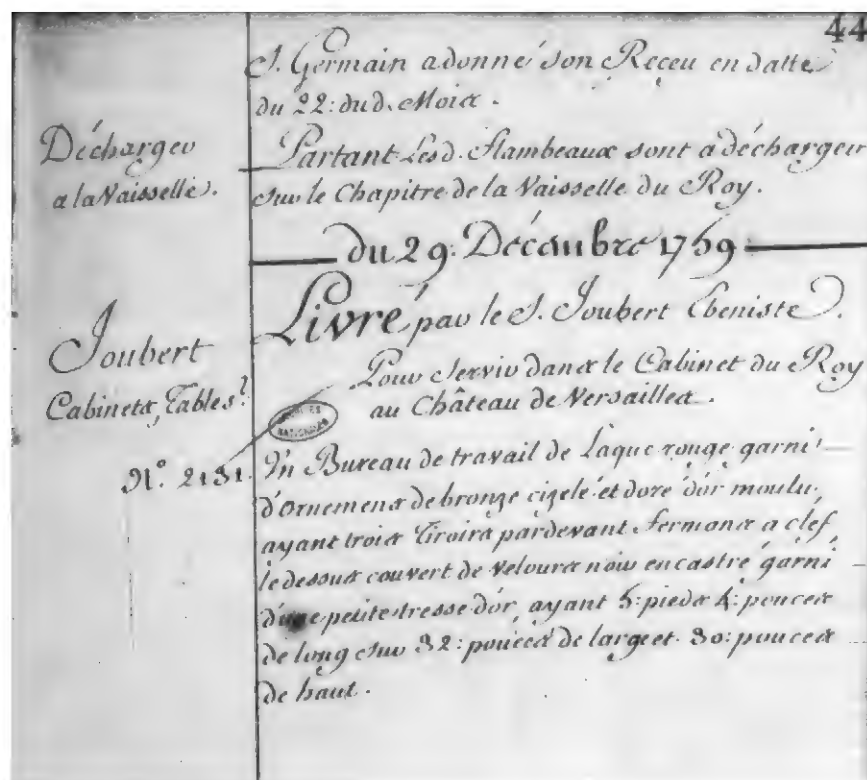
Livré par le S. Joubert ébéniste. Pour servir dans le Cabinet du Roy au château de Versailles.

No. 2131—Un bureau de travail de laque rouge garni d'ornemens de bronze cizelé et doré d'or moulu, ayant trois Tiroirs par devant fermans à clef, le dessus couvert de velours noir encastré garni d'une petite tresse d'or, ayant 5 pieds 4 pouces [1 m. 73] de long sur 32 pouces [0 m. 86] de large et 30 pouces [0 m. 81] de haut.

(Archives Nationales, O<sup>1</sup>3317, fol. 44)

Throughout the decades 1740-1750 and 1750-1760 the Cabinet Intérieur, or study, of Louis XV at Versailles had been continuously under alteration and had been growing more and more luxurious. These alterations culminated in 1759 and 1760, when the room was enlarged to its present size and shape by the suppression of the oval end of the so-called Cabinet de la Pendule next door. The sumptuous carving of the wall panels by Jacques Verbercht's assistants, inset with large mirrors in richly carved and gilded frames and with overdoors by Jules-Antoine Rousseau (1710-1782), was completed at this time, and the room was given much the form in which it appears today (see page 51).

In 1755, Joubert had supplied for the Cabinet du Roi the two corner cupboards matching Gaudreau's extraordinarily rich rococo *commode-médailier*, which had stood there since 1739 (the three pieces are illustrated by Verlet in *Le Mobilier Royal Français*, II, pl. 1). All three were to remain there until removed to the Bibliothèque du Roy (later the Bibliothèque Nationale) at Paris in 1780,



where they were exhibited in the Cabinet des Médailles and remained there until they were returned to Versailles a few years ago. Their importance was such that the room was generally known as "la pièce où est le médaillier" before being named "le cabinet intérieur du Roi." In addition, there was a precedent in the room for the chinoiserie decoration that Joubert adopted for the writing table No. 296, for some years earlier Louis XV had installed there a fire screen with a frame of purplewood covered

de papier des Indes fond d'or peint de différentes figures chinoises . . . dont le milieu est à coulisse et les côtés s'ouvrent en deux feuilles de paravent par des charnières et se ferment avec de petits verrous à ressorts, le tout de bronze doré d'or moulu.

(quoted Verlet, *Versailles*, p. 530)

Sometime after the writing table had been delivered a matching inkstand also of scarlet lac-



quer was supplied for the king's use, as the following entry for 1765 in the *Journal du Garde Meuble* reveals:

No 2131—Un bureau de lac rouge à placages couvert de velours noir encadré d'une petite tresse d'or, long de 5 pieds 4 pouces du 32 de large et 30 de haut. Une écritoire de même lac servant sur le dit bureau garnie d'encrier, poudrier et cuvette à éponge d'argent doré.

(Archives Nationales, O<sup>1</sup>3451, fol. 19)

This has long since disappeared (see below).

Joubert, whose training had attached him inescapably to the Louis XV or rococo style, created No. 296 in a manner that was passing from fashion in 1759. La Live de Jully's *neo-grec* furniture was already in existence (see Eriksen, *Burlington Magazine*, August 1961, pp. 340–347), and within less than a year Oeben was to begin the great *bureau du Roi Louis XV*, a foundation stone in the evolution of the neoclassic style in furniture and designed for this very room. This monument of French eighteenth century furniture, when completed by Riesener in 1769, was to put the final touch of royal approval on the new fashion à la *grecque* before it was launched on a more widely popular scale but also on more purely classical

lines by Mme du Barry at the Pavillon de Louveciennes in the following year. But in spite of the date, Joubert's choice of the rococo style for this *bureau plat* was unquestionably in keeping with the general character of the Cabinet Intérieur established both by the wall decoration and the furniture mentioned above, a character that it preserves to this day. In fact, to the end of his life Louis XV's taste seems to have remained firmly orientated toward the style fashionable in his youth and maturity, and which, for this reason, is justifiably known as the Louis XV style.

His grandson Louis XVI, who was not greatly interested in furniture and decoration, left the Cabinet Intérieur very much as he found it on his succession in May 1774. Nevertheless, Verlet has recorded (*French Royal Furniture*, pp. 152–154) that he decided in 1786 to replace No. 296 by a larger, if somewhat less masculine, *bureau plat* in marquetry made by G. Beneman, the last great *ébéniste* to work for the Crown in the years immediately preceding the Revolution, with marquetry by Kemp. This latter piece, which copies the lower part of Oeben's *bureau du Roi Louis XV*, is now at Waddesdon Manor, Buckinghamshire (see page 49). The king handed over the red lacquer

writing table to his brother and successor the Comte de Provence, the future Louis XVIII. The piece, after a quarter of a century's use, required some restoration, and in the following year, 1787, Hauré, the *entrepreneur des Meubles de la Couronne*, submitted the following account for the work:

Mémoire d'Hauré.

1<sup>er</sup> semestre 1787

Versailles . . . Monsieur . . . Bibliothèque.

Pour avoir fait restaurer à neuf un bureau en table de 5 pds  $\frac{1}{2}$  (1 m. 78) en laque, provenant du Cabinet intérieur du Roy. Benneman. Gosselin.—Pour restauration de l'ébénisterie. Maroquin neuf avec bordure doré Revenu à . . . . . 105 l.  
Galle.—Pour avoir desgressé les bronzes et les avoir repassés à la couleur de l'or moulu et rebrunis à neuf . . . . . 72 l.  
177 l.

It might be thought that it was at this date that the present moldings, richly chased with a checkered pattern of a more classical character than the rest of the decoration, were applied around the drawer fronts, the edges of the legs, etc. In fact, as Theodore Dell has pointed out to me, such chasing seems to have been favored by Joubert at a surprisingly early date, and is found both on two commodes in the Wallace Collection (*Wallace Collection Catalogues: Furniture*, nos. F 70, 88, pls. 40, 42) dating from 1755 and on the large *commode* made for Madame Victoire in 1769, now in the Frick Collection, New York (*The Frick Collection*, IX, p. 56, no. 37).

When in 1792 the Convention had an inventory of the furniture belonging to the French royal family at Versailles drawn up, it contained the following entry.

Appartement de Monsieur, cabinet intérieur.

Un Bureau de laque rouge à placage couvert de velours noir encadré d'une petite tresse d'or ayant par devant 3 tiroirs fermant à clef, orné de bronze cizelé et doré d'or moulu de 5 pds 4 p<sup>o</sup> de long sur 32 p<sup>ces</sup> de large et 30 p<sup>o</sup> de haut.

(Archives Nationales, o<sup>1</sup>3355, t.2, p. 36)

Its subsequent history is unknown. No doubt like those "meubles de luxe" belonging to the



Comte and Comtesse de Provence at the Palais du Petit-Luxembourg, their Paris residence on the eve of the Revolution, it was seized as émigré property.

It will be noticed that the top of the table was originally inlaid with a panel of black velvet rather than the more usual leather such as it has today. This was not uncommon on writing tables in eighteenth century France. Thus the top of a green *vernis Martin* writing table by René Dubois (*maître* 1755–1799), presented by Louis XV to the Empress Catherine II of Russia (now in the Wallace Collection [*Wallace Collection Catalogues: Furniture*, no. F 330]) a few years after No. 296 was delivered, has a shallow recess (like that on the top of No. 296) within the wooden surround of the table top far deeper than was needed for leather and was unquestionably originally inlaid with a matching velvet such as is still used for the top today. No doubt velvet was eventually abandoned for this purpose on No. 296 because it lacked the wearing qualities of leather and needed to be constantly replaced.

Even in the eighteenth century velvet presented problems. Thus we find in the *Journal du Garde Meuble de la Couronne* for 1785 the following note relating to Louis XVI's difficulties with the velvet tops of the tables in the *cabinets de Conseil* of the various palaces:

6 Novembre 1785

La répugnance du Roi pour écrire sur le velours m'a fait penser qu'il trouveroit peut-être agréable que l'on supprimât l'usage de couvrir les tables du Conseil de velours plein et que l'on y substituat du velours à la reine, Monsieur Thierry approuve-t-il que je fasse couvrir ainsi celle de Versailles, et successivement les tables du Conseil des Grandes Maisons de Compiègne et Fontainebleau?

(Archives Nationales, o<sup>1</sup>3302, fol. 290)

Against this in the margin Monsieur le Commissaire-Général Thierry de Ville d'Avray had written "En essayer un dans le besoin."

According to M. Vial of the Centre Internationale d'Étude des Textiles Anciens at Lyon and Natalie Rothstein of the Department of Textiles at the Victoria and Albert Museum, London, *velours à la Reine* was a velvet with a pronounced horizontal rib and a very low pile on which paper would be less likely to slip than on ordinary velvet with a thick pile. According to Bezon's *Dictionnaire des Tissus Anciens* (1856, I, pp. 57, 99, 101), it was more usually known as *velours d'Italie* and closely resembled *velours simulé*. The author goes on to give technical details of the weaving:

La réduction chaîne est de 60 à 80 fils au centimètre.

... il y en a deux coups fins pour un coup gros:

L'ourdissage... se fait sur une seule chaîne et à fil double.

Whether *velours à la Reine* was ever used on No.





*Writing table copying the lower section of the bureau du Roi Louis XV, made by Beneman, Kemp, and others. National Trust, Waddesdon Manor*

296 after it was inherited by Louis XVI is unknown, but if so the Comte de Provence reverted to the original velvet, as we find from a valuation drawn up in 1787:

cabinet intérieur de Monsieur, frère du Roi. . .  
 1 bureau de laque rouge à placage, couvert de  
 velours noir de 5 pds 4po de long. 1800ff  
 (Archives Nationales, 03465, fol. 281)

There is no mention of the inkstand (see above) here, and it seems to have disappeared before this date.

The Cabinet Intérieur du Roi in the Petits Appartements at Versailles was one of the most important rooms in the palace, but it is still relatively small (23 feet 10½ inches × 21 feet 4½ inches × 16 feet 2 inches) in spite of the enlargement of 1759–1760 mentioned above. The most authoritative account of it is to be found in Verlet, *Versailles*, pp. 528–532, on which much of what follows is based. Sometimes known as

the Cabinet d'Angle, it was cut off from the western end of Louis XIV's Cabinet des Tableaux, which had been his billiard room from 1672 to 1688. The first major modifications to its character were made by Louis XV in 1738, when he had paneling inserted to cut across two of the corners—thus earning it the name Cabinet à Pans et du Coin by which it was known for a time. In the following year Gaudreau's famous rococo *commode-médailleur* was installed, and, in consequence, the room came to be referred to as “la pièce où est le médaillier.”

The Cabinet Intérieur enjoyed a variety of other titles during this period. Blondel even refers to it on a plan as the Salle à Manger; after the transference of the king's engraved gems there from the old Cabinet des Médailles, it was on occasion referred to as the Pièce aux Agates. But basically it was Louis XV's *cabinet de travail*, or study, and was therefore most often known merely as Le Cabinet or Le Cabinet du Roi.

According to the Duc de Luynes, from about 1740 to the end of his life Louis XV spent a great deal of time here. It was not only his study where much of his daily



business was transacted, but he enjoyed watching from the windows the busy spectacle of people passing in the courtyard below. It contained a number of his most important paintings, and hence from time to time in the mid-eighteenth century it reverted to the name Cabinet des Tableaux, which it had borne under Louis XIV. Until the middle of the eighteenth century, when paneling was installed, the walls were for the most part hung with crimson damask, no doubt as a background to the paintings.

In 1753 the crimson damask wall hangings were replaced by the present splendid white and gold paneling carved by Verbercht's assistants, a task that was completed only in the autumn of 1754. With the installation of Joubert's medal cabinets (see above) in May 1755, of the lacquer *bureau plat* No. 296 in December 1759, and of the great *bureau du Roi Louis XV*

ordered from Oeben in 1760 and finished by Riesener in May 1769, the furnishing of the room was virtually complete.

Since the return to Versailles in recent years of the first and last of these pieces of furniture from the Bibliothèque Nationale and the Musée du Louvre, respectively, the room looks almost as it did in the middle years of Louis XVI's reign, only the writing table No. 296 being absent as it was from 1786 down to the Revolution. A maquette showing the room fully furnished as it was in these years is illustrated on the cover of Verlet *Le Mobilier Royal Français*, II.

Among the many historical incidents to take place in this room, perhaps the most dramatic was Louis XVI's interview with the Cardinal de Rohan on the morning of August 15, 1785, immediately after his arrest for complicity in L'Affaire du Collier.



*The study or Cabinet Intérieur of Louis XV at Versailles as it is arranged today. Against the wall at the left is the commode-médailleur delivered by Gaudreau in 1739 and in the center stands the bureau du Roi Louis XV made by Oeben, Riesener, and others and delivered in 1769. Both these pieces of furniture were in the room when the scarlet lacquer writing table No. 296 stood here between 1759 and 1786.*



## 297 Work Table

(*table en auge*)

H. 27¼ (69.2); Diam. of top 14½ (36.8).

VENEERED on oak mainly with tulipwood inlaid with ebony and holly, and inset around the frieze with three plaques of white Sèvres porcelain painted with scattered sprigs of flowers. The mounts are of bronze chased and gilded.

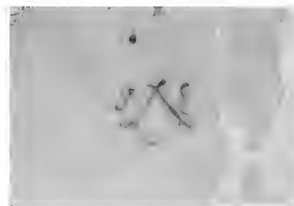
The circular top, containing a drawer running the full depth of the piece, is supported on three straight legs above a circular shelf that rests on three short, slightly splayed, cabriole legs. Three rectangular plaques of porcelain (*quarts de cercle*), segmentally curved to the shape of the frieze, are mounted around the top and framed in borders of gilt bronze with an acanthus-leaf molding.

The top and shelf are each veneered with tulipwood *en soleil* (i.e., with the grain radiating out from the center in a sunburst pattern) around a central motif of a circle of ebony enclosing a quatrefoil of holly stained green with a large ebony dot at its center. An openwork gallery of gilt bronze of twisting basketwork pattern, and slightly splayed, surrounds the top; a simpler gallery of pierced gilt bronze formed by addorsed semicircles runs around the shelf.

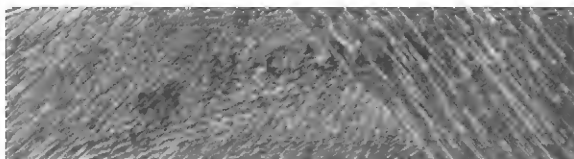
The legs are veneered within and without with panels of green-stained tulipwood framed with narrow fillets of ebony and holly and banded with unstained tulipwood. They are each mounted at the top with a pendant of leaves and berries, hanging from a feigned nail. The cabriole legs below are each mounted above the knee with a pendent acanthus leaf. Each foot is shod with a gilt-bronze acanthus scroll.

The inner surfaces of the *quarts de cercle* are glazed and painted in the center with the interlaced L's of the Sèvres factory in blue and the letters s (to the left) and E (to the right). The former is the date-letter for 1771; the latter the mark of a not certainly identified decorator. It corresponds

to the mark that Jacquemart and Le Blant (*Histoire Artistique, Industrielle et Commerciale de la Porcelaine*, p. 541) assign to Couturier, whom they describe on p. 542 as a gilder. Other authorities, however, assign various different marks to him, and Brunet (*Les Marques de Sèvres*, II, p. 28) describes him as a flower painter working at the factory from 1762–1775. The latter seems more likely to be correct.



On a stick-on label beneath the table top are the words *Cte de Flahault* written in ink. Stamped beneath the top at the right near the back leg: M. CARLIN, together with the monogram of the *jurés* (partially effaced).



By Martin Carlin (*maître* 1766–1785); probably made in 1771 or shortly afterward, perhaps for the *marchand-mercier* Daguerre. For a biography, see Volume II of this catalogue, p. 538.

REFERENCES: Watson, *Apollo*, September 1969, pp. 184–187, fig. 5.

Formerly in the collection of the Comtesse de

Flahaut; thence by descent to the 8th Marquess of Lansdowne.

For a somewhat similar table by Carlin to which small circular plaques of Sèvres porcelain have been subsequently added on top and shelf, see Volume I of this catalogue, No. 142, where the considerable group of *tables en chiffonnière*, as such tables were often inappropriately known in the eighteenth century, is discussed. See also Glossary, Volume II, p. 594, under *table en chiffonnière*, where a contemporary description of a *chiffonnière* of exactly the same type as No. 297 is quoted from the sale catalogue of the Duchesse de Mazarin's collection in 1781.

Sometimes the tops of these tables, more rarely the shelves, were completely mounted with circular plaques of porcelain (*plateaux de chiffonnière* is how they were described in the accounts of the Sèvres factory). Both the tables fitted with *plateaux de chiffonnière* and those mounted with *quarts de cercle* of Sèvres porcelain seem to have been a specialty of Carlin. He appears to have made them from 1761 onward more or less exclusively for the *marchand-mercier* Poirier and subsequently for his successor Daguerre.

Poirier made his first purchase of the segmentally curved plaques of porcelain from the Sèvres factory in 1771. In that year his name appears in the sales register as buying:

3 quarts de cercles 15 l . . . 45 l.

They are his only purchase of these plaques for that year in which they were presumably first created at Sèvres (information kindly supplied by Svend Eriksen). These must therefore be the very plaques used on No. 297, and it must consequently be the earliest work table of this type to have been produced.

When fitted with a high gallery, as on No. 297,

these tables were sometimes known as *tables en auge* (trough-shaped) or *tables en crachoir* (spittoon-shaped). The gallery was intended to prevent sewing materials, etc., from rolling off the top.

Auguste-Charles-Joseph de Flahaut de la Billarderie, Comte de Flahaut (1785–1870), is said to have been the son of Talleyrand. His mother was Adèle de Flahaut (1760–1836), who later became Mme de Souza, wife of the Portuguese ambassador to Paris, a prominent social figure and a beauty, and, under the Napoleonic empire, a successful novelist. During the early years of his residence in Paris, Gouverneur Morris enjoyed a long flirtation with her. Her first husband was guillotined during the Revolution. Talented and handsome (he was known as *le beau Flahaut*) the son had a highly successful military career, rising to the post of aide-de-camp to Bonaparte himself in 1813, after having served successfully in the same capacity both Murat and Berthier. When he was *état-major* to his friend Eugène Beauharnais, he encountered the Emperor's step-daughter and Eugène's sister, Hortense, queen of Holland. He became her lover, and the Duc de Morny (1811–1865) is believed to have been the fruit of this liaison.

With the fall of Napoleon, Flahaut came to England, where he had been educated. In 1817, he married the wealthy heiress Margaret Mercer Elphinstone (1788–1867), daughter of Viscount Keith, who became Baroness Keith and Nairne after her father's death.

On returning to his native land, Flahaut took office under the restored Bourbons, becoming successively French ambassador at Rome, Vienna, and London. On his retirement from diplomacy, he became chancellor of the Légion d'Honneur, and Flahaut and his wife spent their last years in Paris. Their daughter Emily Mercer Elphinstone de Flahaut married the fourth Marquess of Lansdowne. She inherited Meikleour and its contents (whence No. 297 came), and these eventually devolved by inheritance on the present Marquess of Lansdowne.



298 A, B Pair of Candelabra

(*girandoles*)

H. 26 $\frac{3}{8}$  (67.0); W. 18 $\frac{1}{2}$  (47.0).

OF BRONZE chased and gilded, and cut crystal glass.

The baluster-shaped stem of complex form, gilt bronze in the lower part and cut glass threaded on a steel rod in the upper part, springs from the center of the triangular gilt-bronze base with in-curving sides, on which three female sphinxes are seated, their raised tails resting against the stem. Midway up the stem is a corolla of six lights set in candleholders of cut glass with cut-glass drip pans, resting at the ends of gilt-bronze arms formed of addorsed C-scrolls linked by bars and hung with cut-glass drops (*plaquettes*). Above, the stem continues in a complex baluster-shaped column of cut glass from which spring six smaller gilt-bronze arms of scrolling shape, hung with cut-glass drops and each surmounted with a small cut-glass bead (*olive* or *perle*). The upper end of the stem terminates in an obelisk (*poignet*) of cut glass.

The base of each rests on three square, tapering, and fluted feet, and each side is mounted, between the sphinxes, with a tasseled lambrequin chased with flutes, shells, foliage, etc.

A pair of candelabra with sphinxes of somewhat similar form and date but entirely of gilt bronze was sold at Christie's, London, March 17, 1960, lot 41 (illustrated in catalogue). A pair of somewhat similar but smaller candelabra, without the sphinxes, are in the collection of Mme Jacques Barzin, Paris (see *Connoisseur*, January 1964, p. 8, fig. 9).

A *girandole* (see Glossary in Volume II of this catalogue, p. 584) is a candelabrum of a particular form, generally pyramidal in overall shape, with the arms usually hung with plaques, pendants, etc., of cut crystal or glass. Its name derives from the Italian word *girandola*, a form of fireworks in



which bursts of colored fire were released simultaneously and so arranged that the effect was that of a brilliant cone of light. A similar effect, known as the Girandola, was used on festal occasions during the seventeenth and eighteenth centuries at St. Peter's, Rome, by illuminating the whole outer surface of the dome by circles of lights simultaneously lit.

*Girandoles* came into use in France in the second half of the seventeenth century, and many are mentioned in the royal inventories under Louis XIV, e.g.:

206. Cinquante girandoles de cristal à six branches de cuivre doré, de 20 pouces de hault, terminées par une fleur de lis de cuivre doré; les bassins garnis aussy de cristal.

(*Inventaire Général du Mobilier de la Couronne sous Louis XIV*, ed. Guiffrey, II, p. 98)

They were invariably used in pairs or larger groups of even number, never singly. The crystal pendants, by transmitting and multiplying the light from candles as they moved in the air, produced a most glittering effect, especially when *girandoles* were used in quantity.

They continued in use throughout the eighteenth century, and Nos. 298 A and B probably date from early in this period. Under Louis XIV they had generally been of gilt bronze or, occasionally at Versailles, of silver. Louis XV, however, had a pair made of solid gold by Thomas Germain

(*maître* 1720-1748; see biography in Volume II of this catalogue, p. 567). They were some eighteen inches high, the stems in the form of tree trunks and richly chased with fleurs de lys, armorial bearings, etc. They were regarded as Germain's masterpieces and stood in the king's bedchamber at Versailles on the *commode* by Gaudreau and Caffieri, now in the Wallace Collection, London (*Wallace Collection Catalogues: Furniture*, no. F 86) from December 1747 until the day Louis XV died. *Girandoles* were also often made of porcelain from the mid-eighteenth century onward. Many of this type are mentioned by Lazare Duvaux, as in the following entry for December 31, 1751:

Mgr. le Duc de Beauvilliers . . . Une paire de girandoles de deux figures de Saxe sur leurs terrasses & branchages dorés d'or moulu, garnis de fleurs de Vincennes, 216 l.

(*Livre-Journal*, no. 1004)

But toward the end of the century gilt bronze came into fashion again for the main structure of *girandoles*, probably because of the fragility of porcelain. From the mid-eighteenth century onward the word was often loosely applied to candelabra the arms of which were not hung with crystal pendants, especially if these had a multiplicity of arms.

For the terminology used to describe the shapes of the cut-glass embellishments of these candelabra, see Glossary in Volume II of this catalogue, under *lustre*, p. 586.

## 299 A, B Pair of Candelabra

(*candélabres*)

H. 47 $\frac{7}{8}$  (120.5); W. 19 $\frac{3}{4}$  (50.3); D. 13 $\frac{3}{4}$  (34.9).

OF RED *griotte* and dove gray *bardiglio* marble with enrichments of gilt bronze, partly burnished and partly matte.

Each is of monumental size and unusually complex form, with seven lights arranged in two tiers of three each and an additional light at the top. All spring from an elaborate stem in three stages. At the base a trilobate plinth of gray marble is supported on three pairs of feet in the form of gilt-bronze lions' paws emerging from acanthus leaves. On this, the baluster-shaped main stem, of red marble with three principal sides, stands on six tall goats' feet arranged in pairs. The alternate upper corners of this stem are surmounted with gilt-bronze terminal busts of bacchantes with vine leaves in their hair. A tall scroll terminating at the top in an eagle's head rests on the head of each bacchante. These scrolls support the sides of a tall, tapering vase of gray marble resting in a foliated calyx of gilt bronze, surmounting a tall, narrow stem. The corners of the baluster are mounted below the terminal busts with a thyrsus entwined with vines, and on the alternating, wider sides with bulrushes below tasseled pendants.

The lower corolla of three lights springs from elaborately foliated and scrolling arms that emerge from between terminal busts. Snakes poised to strike spring midway from the arms and tie each arm to the marble vase above; in addition, they provide support for the heavy vase. The candle sockets are plain, encircled by rings of ropework, granulations, and beading, and have drip pans in the form of tambourines resting on the heads of jesters' baubles, in which the arms terminate.

The remaining four arms spring from the mouth of the vase, three forming a smaller corolla than the one below; the fourth, vertical arm, in

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the form of a thyrsus, is crowned by a socket and drip pan of the same tambourine form as those in the lower tier. The other three rest in highly naturalistic leaf cups and are supported on gently curving fluted stems entwined with vine leaves and bunches of grapes. They emerge from a group

of roses, gourds, poppy seeds, pomegranates, etc., with which the marble vase is filled.

The whole stands on a circular base of highly polished red marble mounted around its upper edge with a repeating band of split leaves with a berry between each.

In the manner of Pierre Gouthière (1732–1813/14), but possibly by the *bronzier* who signed himself “M. P. I. de Wez” (see below).

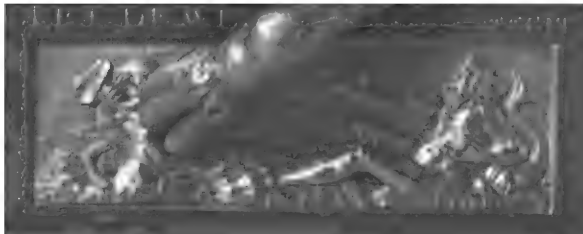
REFERENCES: Watson, *Apollo*, September 1969, p. 188, fig. 8.

These exceptionally large candelabra are unusual. They probably date from early in the last decade before the Revolution. Certain features of the mounts, such as the scrolls terminating in eagles' heads, the snakes poised to strike, the clusters of grapes emerging from acanthus scrolls, the thyrsi, and the terminal busts all recall work generally accepted as being by Pierre Gouthière and conform to the description of his style given in Volume II of this catalogue, p. 568. So do the contrasting passages of matte and burnished gilding. Nevertheless, there are certain unusual features. The use of a medieval jester's bauble and the drip pans in the form of tambourines is quite foreign to what we know of Gouthière's taste and is curious for the decade 1780–1790, from which the candelabra appear to date. The naturalistically rendered floral and foliated motifs, too, are exceptionally profuse and untypical of Gouthière's neoclassicism, which was usually sparser than this. This feature of Nos. 299 A and B recalls strikingly the mounts on a group of vase-candelabra, two of which are now at Waddesdon Manor (illustrated in *Waddesdon Manor and Its Collections*, ed. F. J. B. Watson, special issue of the *Gazette des Beaux-Arts*, July–August 1959, p. 47, fig. 10). The mounts of a matching pair now in a private collection in Europe (opposite; illustrated in the catalogue of the F. Mannheimer sale, Amsterdam, October 14–21, 1952, lot 447) are signed “de Wez,” a *bronzier* of whom nothing is known at the present



time. The signed mounts and their companions must, however, date from some two decades earlier than Nos. 299 A and B.

*Vase, one of a set of six formerly in the Goldschmidt-Rothschild and Mannheimer collections, with mounts somewhat in the manner of those on the candelabra Nos. 299 A and B but signed De Wez (see below). The vase is said to be of Tournai porcelain imitating Chinese famille rose.*





## 300 Chamber Candlestick

(*bougeoir* or *bougeoir à queue*)

L. 16¼ (41.3); H. 3¼ (7.9).

OF BRONZE chased and gilded.

The circular drip pan supports a vase-shaped candleholder in the center and is attached to a long racket-shaped handle terminating in a hollow cylinder ending in a knobbed dome. This was intended to hold the candle when it was not in use.

The drip pan, handle, and container are bordered with a narrow raised molding of floral and geometrical character.

The candlestick rests on three bun feet, two beneath the drip pan and a third beneath the handle.

The *Dictionnaire de Trévoux* (Trévoux—Paris, 1721) defines a *bougeoir* as

Petit chandelier sans pied, qui a un manche, une queue ou un anneau pour le porter à la main, et où l'on met une bougie.

Mme de Pompadour bought from Lazare Duvaux on December 11, 1751:

Deux petits chandeliers en forme de bougeoirs de Saxe, garnis. 48 l

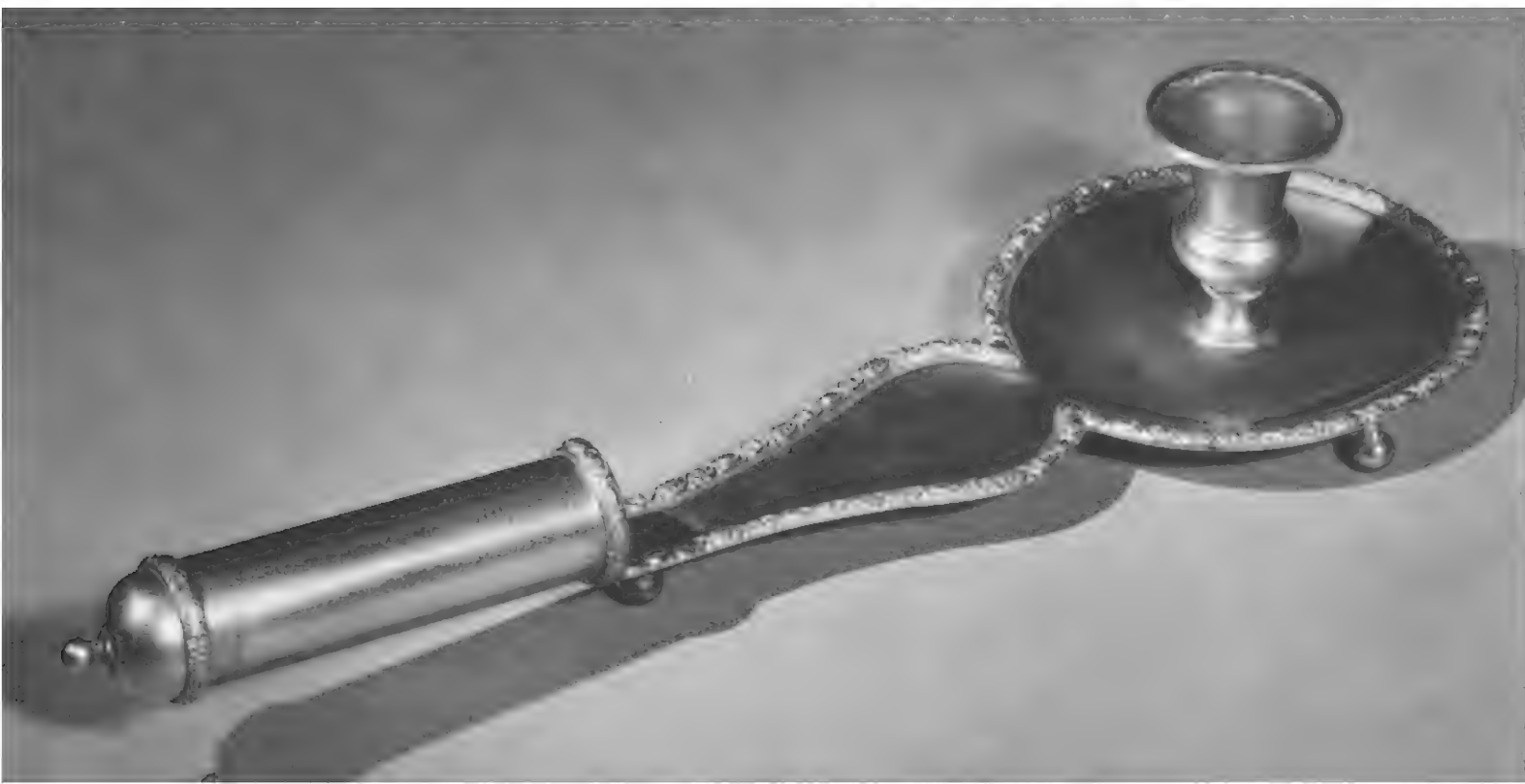
(*Livre-Journal*, no. 971)

Chamber candlesticks were used for lighting the way to bed and were generally placed on the bedside table (*table de chevet*). They are often to be seen in this position in contemporary paintings (see under No. 301). When the handle was straight, as on No. 300, the candlestick was sometimes known as a *bougeoir à queue* to distinguish it from a chamber candlestick with a curved handle, such as No. 301, which was often referred to as a *bougeoir à manche*.

According to Besongne's *L'Estat de la France, Nouvellement corrigé . . . où l'on voit tous les officiers de la couronne*, I, Paris, 1661, pp. 312, 316, the king himself was the only person allowed to have a *bougeoir* with two nozzles, and we indeed find among the silver gilt in the Chambre du Roi at Versailles, recorded in the *Inventaire Général du Mobilier de la Famille Royale* drawn up in 1792:

No. 14. Un bougeoir à double bobèches 2 [marcs]:  
7 [onces]: 2 [grains]

Chamber candlesticks similar to No. 300 are often referred to as *bougeoirs d'évêque* (see, for example, d'Allemagne, *Les Accessoires du Costume et du Mobilier*, I, pl. CXLII, no. 5) but the reason is unknown, and it is doubtful if the expression is contemporary.



### 301 Portable or Chamber Candlestick

(*bougeoir* or *bougeoir à manche*)

L.  $6\frac{7}{8}$  (16.8); Diam. of drip pan  $3\frac{15}{16}$  (10.0); H.  $2\frac{3}{4}$  (7.0).

OF BRONZE chased and gilded.

The candleholder, chased with scrolls, shell forms, and blown acanthus leaves, screws into the center of the circular drip pan, which has a scrolling border from which down-turning acanthus scrolls emerge to form three of the four feet. The fourth, below the handle, is formed as a miniature lion's paw of a similar scrolling design and emerges from one side of the drip pan.

The candleholder (like No. 300) must date from around 1750 or shortly before.

The gilding appears to be modern. For a definition of a *bougeoir à queue* and a discussion of its function, see under No. 300.

A *bougeoir à manche* similar to No. 301 can be seen on the bedside table in the well-known engraving *Le Lever* by Jean Massard (1740–1882), issued in 1772, after a gouache by Nicolas Lavreince (1737–1807) that had been exhibited at the Salon of 1765.

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## 302 A, B Pair of Chandeliers

(lustres)

H. 62 (157.5); Diam. of lower corolla 45 (114.3); Diam. of upper corolla 25 (63.5).

OF GILT bronze, rock crystal, and steel.

The twenty-four lights emerge from above and below a circular gilt-bronze knop of complex acanthus-leaf design at the center of the stem, which continues above and below it in an elaborate baluster form composed of rock crystal and gilt-bronze collars threaded on a long steel rod.

An outer ring of twelve lights rests on the up-turned ends of scrolling roped arms of gilt bronze that depend from the knop. Each arm alternates

with a more elaborately convoluted arm partly sheathed in acanthus leaves, each supporting an elaborate finial (*poignet*) of rock crystal. Within this ring of twelve lights, but slightly above it, is a similar but smaller ring of six more lights. A third, still smaller corolla of six lights springs upward on curving arms of gilt-bronze from above the knop.

A large globe of rock crystal depends from a gadrooned knob of gilt bronze encircled by acanthus leaves at the lower end of the stem. At the upper end the stem breaks into an "umbrella-shaped" corolla composed of twelve inverted scrolls from which, as from all the other arms, a profusion of plaques (*plaquettes*), pendants (*pendants*), and balls of rock crystal is hung.

The gilt-bronze drip pans throughout are of short trumpet shape with beaded borders and are enclosed in a calyx of acanthus leaves. The alternating arms that terminate in rock-crystal finials are linked to the central stem by double chains of gilt bronze, the square rings of which enclose cut rock crystals (*grenailles*). A ring for suspending the chandelier passes through the main knop at the upper end of the stem.

Nos. 302 A and B may be compared with another chandelier in this collection (see Volume II of this catalogue, No. 181) and are of much the same date. For an account of the evolution of chandeliers in France and the terminology used for their constituent parts, see Glossary in Volume II, under *lustre*, p. 586.





### 303 A, B Pair of Sphinxes

H.  $6\frac{1}{2}$  (16.5); W.  $5\frac{3}{4}$  (14.6); D.  $3\frac{1}{2}$  (8.8).

OF BRONZE chased and gilded. The bases are modern.

On each stepped rectangular base with cusped edges, a female sphinx is seated, its forepaws resting on prominent scrolls. The head of each wears a high cusped diadem, somewhat in the form of a Russian *kokochnik* decorated with a row of bosses. The heads are turned to the left and right, respectively. Each wears a tasseled saddle cloth of Louis XIV design over its body midway. The tail of each curves around the haunches to the center of the back.

Nos. 303 A and B were perhaps removed from a pair of Louis XIV firedogs.

Sphinxes of this type are found in the designs of Jean I Bérain (1638–1711), e.g., in the arabesque panel illustrated in Berliner, *Ornamentale Vorlage-Blätter*, II, pl. 325, fig. 2, but the headdress is more usually of feathers à l'Indienne.

A number of stone figures for garden decoration dating from the eighteenth century are very similar in design to Nos. 303 A and B.







## 304 Hall Lantern

(*lanterne d'escalier*)

H. (overall)  $45\frac{1}{2}$  (115.0); Diam.  $17\frac{1}{2}$  (44.4); H. of body  $19\frac{3}{4}$  (50.1).

OF BRONZE chased and gilded, and glass.

In the neoclassic style. The body of the lantern is of cylindrical form divided into four equal panels by fluted upright members joined at top and bottom by circular moldings. The curved glass panels are attached to this cage by means of iron turn-buttons on the inner side. The whole is suspended from four curving and fluted arms chased midway with foliated baluster motifs. The arms spring from above the upright members and are united at the top, where they join a cylinder of brass with a strong brass suspension loop above it.

Within the lantern the four lights are suspended from a long rod depending from the brass cylinder and attached to it by a suspension ring of miter shape. The candle sockets, which are fluted and without drip pans, rest on the ends of S-shaped arms.

Swags of blown ribbon of gilt bronze depend from feigned nails at the top of each upright member of the cage and hang down around the glass walls. They are caught up at the center of the top of each panel in a tasseled bow. A low gallery composed of balusters runs around the bottom of the lantern, while four "feet" in the form of inverted pegtops depend beneath it. The member surrounding the top of the cage, chased with an egg-and-dart molding, is surmounted above each upright with a *panache* of gilt-bronze feathers topped by a hollow "brush," perhaps intended to hold four additional and smaller candles.

Several of the components are incised with numbers in the interior, e.g., 16 on each of the divisions of the top rim and the uprights, 16, 81, and 816 on the lower rim. These are probably craftsmen's assembly numbers.

The size of No. 304 suggests that it was intended for use in a hall or large gallery. Nevertheless, lanterns, which were less costly than chandeliers, were extensively used in living rooms during the Louis XV period, especially after a dealer, "le sieur Perier," with a shop under the sign of La Tête Noire on the Quai de la Mégisserie, invented a type of lantern with candles whose wicks would burn for more than twelve hours. Toward the end of the period, and increasingly in the latter part of the eighteenth century, lanterns were displaced by various types of oil lamps. Already by 1747, the Duc de Luynes noted that "lampes à huile" were replacing "lanternes avec des bougies jaunes" in the galleries at Versailles and that they were hung much higher than the old lanterns (presumably to allow the increased light to spread its rays farther). He added that "le marché est fait avec l'entrepreneur à 3 sols par jour par chaque lanterne" for their maintenance and that they remained burning much longer than the old type.

A lantern of very similar design and size, though lacking the ribbon swags, is in the collection of the Duke of Buccleuch at Bowhill, and others are known.

## 305 Door Lock

(*serrure*)

H. 9% (24.5); L. 13 (33.0); D. including door handle 7 (17.8).

OF BRONZE chased and gilded, with steel backplate, wards, and mechanism.

The lock is designed for a double door and is divided down the center. The faceplate of burnished gilt bronze is in the shape of an irregular oval cartouche, symmetrical about the central dividing line and outlined by a wide stepped border of foliated scrolls. The division between the two halves of the lock is concealed by a wide serpentine band, deeply ribbed and entwined with a spray of flowering vine that terminates in a cluster of flowers at the lower end. At the upper end the band terminates in a hollowed cresting enclosing a floral device with scrolls and a palmette on its reverse.

Across each half of the faceplate above each handle depends a festoon of flowers, leaves, and berries, terminating at the outer end in a leaf pendant. Below each handle is a similar pendant hanging from a flower, that on the left serving as a keyhole latch, that on the right being a dummy.

The handles themselves are of pierced elongated S-shape and composed of foliated scrolls enclosing a rosette at the center. The right-hand door knob operates a short cylindrical latch, which is presumably intended to fit into a mount on the door itself. The left-hand knob is the door handle itself and operates a spring lock with three wards, which are fully locked by a double throw when the key is completely turned. A short sliding panel in the frame below the keyhole controls the bolt.

The backplate of the lock, of steel, is without ornament except that a pierced monogram, A S within a circle, has been worked into the raised border framing the latch mechanism.

The steel key, which is not perhaps the original, is plain except for the bit, pierced in the shape of a

narrow cross. It might have been expected that the bit would be of gilt bronze incorporating the monogram or some insignia of the original owner.

Perhaps by the locksmith André Sibire (*maître* 1762).

EXHIBITED: *France in the Eighteenth Century*, Royal Academy, London, 1968, catalogue no. 888, fig. 399.

Sold Sotheby's, London, March 25, 1966, lot 21 (Property of a gentleman) (illustrated in catalogue).

The attribution to André Sibire is based on the supposition that the monogram on the back plate is that of the maker. No other locksmith of the relevant date recorded by d'Allemagne (*Les Anciens Maîtres-Serruriers*, pp. 139-148) has initials that would fit with the A S (or S A) of the monogram.

An illustrated brochure, *Boiseries, Superportes du Palais Prince P[aar] Vienne* (undated, but apparently issued about 1930 when paneling from the palace was first removed for sale [see under No. 293]) shows, as illustrated on page 31 of this catalogue, a corner of one of the *Paradenzimmern* on the *piano nobile* of the front of the Palais Paar facing the Wollzeile (marked c on the plan reproduced





on page 26). This has a door fitted with a lock that resembles No. 305 very closely. If, as seems possible, No. 305 came from this room, a second matching lock for the door facing the one illustrated must have existed also. It is even possible

that similar locks were fitted to the doors in all three parade rooms on this side of the palace. The date of the redecoration of these rooms, given under No. 293 as from 1769 to 1772, would fit very well with André Sibire's workmanship.



## 306 Vase and Supporting Column

Vase: H. 39 ½ (100.3); W. (overall) 22 (55.8); Diam. 15 (38.1).

Column: H. 41 (104.1); Diam. 15 (38.1); Diam. of foot 18 (47.5).

OF EGYPTIAN or Imperial red porphyry, polished and mounted with chased and gilded bronze, partly burnished and partly matte. Around the foot of the base the gilding is of two tones, yellowish and reddish.

The monumental vase has an almost globular body and a tall, slender neck. It rests on a short splayed foot carved with a ring around the upper part. The plain cylindrical column is carved with a simple molding around the foot.

The vase is richly mounted. Below the neck it is clasped at each side by a large bearded ram's head crowned with vine leaves and grape clusters. The long rams' horns spring vertically upward from the head and form handles. They curve backward so that their upturned ends clasp the lower part of the neck where they pass through a collarlet around the neck itself formed by two entwined sprays of ivy leaves and berries. The left horn, in each instance, is cast integrally with the ram's head; the right horn, for technical reasons, is cast separately and doweled into the head. From below the ears of the rams at each side large swags of vine leaves and clusters of grapes depend across the sides of the vase, which rests, above the foot, in a cup of laurel leaves.

The upper end of the neck is mounted with a deep splayed mouth, fluted and chased with a repeating pattern of flags (*feuilles d'eau*). Above this the mouth is surrounded by a molding chased alternately with pendent leaves and campanulas below a ring of beading. Below the flutes depend swags of drapery caught up at intervals by double tasseled cords. The vase was intended for decorative rather than functional use. Its interior has not been hollowed out.

The foot of the vase rests on a gilt-bronze plinth chased with pendent leaves below a ring of beading. It is gilded in two colors and rests on a simple burnished podium. The foot of the column stands on a gilt-bronze base of simple stepped form encircled by a large wreath of oak leaves and acorns bound by ribbon.

The mounts are in the manner of Pierre-Philippe Thomire (1751–1843). For a biography, see Volume II of this catalogue, p. 572.

REFERENCES: Watson, *Apollo*, September 1969, p. 188, pl. IV.

EXHIBITED: *France in the Eighteenth Century*, Royal Academy, London, 1968, catalogue no. 887.

In 1771 or 1772, the Duc d'Aumont (1709–1782), *premier gentilhomme ordinaire de la Chambre du Roi*, instructed the architect François-Joseph Belanger (1756–1844), then *dessinateur des Menus-Plaisirs*, to establish a workshop for cutting and polishing hardstones and precious marbles in the Hôtel des Menus-Plaisirs. He had been inspired to do this by purchasing from the Duc de Richelieu two monumental vases cut from columns of porphyry brought back from Italy. D'Aumont himself "a fait les plus grandes recherches pour se procurer à Rome et dans toute l'Italie les marbres les plus rares" (d'Aumont sale catalogue, Paris, December 12, 1782, p. 8 [Lugt, *Répertoire des Catalogues de Ventes Publiques* . . . I, no. 3488]). By 1772, the workshop was in full activity, and numerous *coupes*, *cassolettes*, etc., were being made in it to the designs of Belanger, cut by the sculptor Augustin Bocciardi (about 1740–after 1790) and





mounted by Pierre Gouthière (1732–1813/14). Some of these are known from the sale catalogue of the d'Aumont collection mentioned above, in which many are described and a number illustrated by engravings. The collecting of such objects in precious marble quickly became fashionable. The Duchesse de Mazarin, d'Aumont's daughter, was another fervent collector and developed quarries on her territory at Giromagny to obtain fine marbles for cutting. On March 4, 1776, *le sieur* Radel presented to the Académie d'Architecture a *Mémoire sur l'établissement d'une manufacture d'ouvrages de granite, porphyre, jaspe et autres pierres précieuses de France*, from which we learn more about the d'Aumont workshop, the techniques used, and the names of some of the craftsmen engaged on this work (see *Procès-Verbaux de l'Académie Royale d'Architecture*, 1768–1779, ed. Lemonnier, Société de l'Histoire de l'Art Français, 1924, VIII, Paris, p. 252). A sculptor Guillemin, for example, worked there and invented a new procedure for producing *un poli ferme et brillant* on hardstones.

The vase and column No. 306 were almost certainly created in this workshop, being cut from an antique porphyry column<sup>1</sup> that must have come from Italy. That both came from the same column is certain, for not only is the diameter of each precisely the same, but a patch of discoloration running up the length of the interior of the column reappears in the vase in precisely the same position.

Of the *fondeurs-ciseleurs* providing mounts for

1. Red porphyry (*porphyrites leptopephos* or *lapis porphyrites*), an igneous rock in which largish white crystals are set in the finer wine-colored ground mass, was quarried by the Romans in Upper Egypt. After the fall of the empire, the quarries ceased to be worked. Half-cut monolithic columns are still to be seen in the deserted quarries today. Almost the sole source for the red porphyry of this type used in later centuries in Western Europe were columns or fragments of columns (occasionally also monumental sculptures) taken from classical temples and other ruined Roman remains.



the marble vases, etc., made in the atelier in the Hôtel des Menus-Plaisirs, we know only the name of Pierre Gouthière. The style of the mounts on No. 306 does not seem to be his.

If Niclausse (*Thomire, Fondateur-Ciseleur* [1753–1843], p. 21) is correct in saying that Thomire was working under Gouthière in the years between 1772, when he was awarded a gold medal for sculpture by the Académie de Saint-Luc, and 1775, when he was working with Louis Prieur (about 1739–after 1775) on the mounts of the coronation carriage of Louis XVI, he must certainly have been familiar with the workshop and perhaps was employed there.

The mounts of No. 306 bear certain points of resemblance to works known to be by Thomire but made somewhat later, notably a group of monumental Sèvres vases mounted in the years 1783 and 1784 (see below). Rams' horns (though not rams' heads) form handles on all of these, and they are likewise linked by pendent swags across the vase, though the modeling of these is much richer than on the vase No. 306.

Elongated flutes recalling those around the mouth of No. 306 are found on the neck of a vase made in 1784 and mounted by Thomire, now in the Palazzo Pitti at Florence (illustrated in Niclausse, *op. cit.*, pl. 9), though here again the flutes are not of the same vegetable form as those on No. 306, but the use of *feuilles d'eau* is common enough in Thomire's work. Similar wreaths of oak leaves and acorns surround the foot of this vase and of a vase dated 1783 in the Louvre (illustrated in Niclausse, *op. cit.*, pls. 7, 8). Each of these vases is also set into a leaf cup somewhat similarly mounted to the mouth of No. 306.

The motif of rams' heads, however, was a fairly common one in the neoclassic period and appears at least as early as 1772 on a silver tureen by J.-B.-F. Chéret (*maître* 1759–after 1789) in the possession of Bensimon, Paris (illustrated in *French Master Goldsmiths and Silversmiths*, pp. 216, 217).

Closest of all to the handles of No. 306 are those in the form of rams' heads flanking a pair of Sèvres vases dated 1814 and painted by Caron, Velly, and Sisson, now in the Wellington Museum, London (w. m. 86162–1948). According to a letter in the archives of the Victoria and Albert Museum from Mlle Brunet, the *archiviste* of Sèvres, Thomire was paid eighty-five francs for modeling these (I am grateful to John Malet for making these documents available). These rams' heads correspond in almost every particular except the elongated horns to those on No. 306. Nevertheless, if the mounts of No. 306 are indeed by Thomire they must date from a decade or more before the earliest of the vases mentioned above. Stylistically, they are much less severely classical and are closer to the work of Gouthière, making greater use of natural forms than was usual in Thomire's later and more familiar work.

There were, however, many other *fondeurs-ciseleurs* in the employ of the Menus-Plaisirs of whose style we know nothing today, and some of them may have worked under Belanger in the workshop for cutting marbles and hardstones.

An almost identical vase of granite but lacking the supporting column and the swags of vine leaves and grapes depending between the rams' heads was lot 198 in the sale of the property of B. Kotschoubey (sold Hôtel Drouot, Paris, March 4–6, 1907 [illustrated in catalogue]).



## 307 A, B Pair of Wall Lights

(*bras de lumière*)

H.  $24\frac{1}{4}$  (61.5); W.  $19\frac{3}{4}$  (50.2); D.  $9\frac{3}{4}$  (24.7).

OF BRONZE chased and gilded.

In the rococo style. The stem of each is formed by a terminal half-figure of a lightly draped girl, who holds up at different levels two curving and partly spiraling arms, each of which bifurcates into two branches that in turn each support a light.

The term, scrolling at the top, is overlaid in front by a pendant of vine leaves and grape clusters. At the lower end the stem divides into two prominent scrolls, from which acanthus leaves emerge and below which depends a cruciform motif of acanthus leaves. The girls' heads are inclined in the opposite direction on each.

The arms, formed of acanthus scrolls, berries, etc., terminate in candleholders enclosed in acanthus leaves, above drip pans formed by blown leaves. The lower candleholders are somewhat differently shaped, as thistles. The latter are on the same level as one another; the former on different levels.

Nos. 307 A and B appear to date from around the years 1730–1740.

A pair of wall lights with terminal figures similar to those of Nos. 307 A and B but with different arms was on the London art market in 1965. Another pair, perhaps somewhat earlier, in which details of the term are rather simpler, is in the Louvre. A third, more elaborate pair in which the terminal figures clasp a cornucopia at their back, from which the two arms spring, was in the hands of the London art dealer Kerin in 1959.

Wall lights of this type, however, are more commonly found in the latter part of the eighteenth century in the Louis XVI style. A particularly fine pair in which the two arms are upheld by helmeted figures of Mars and Minerva was lot 320 in the Charles Stein sale, Paris, May 10–14, 1886 (illustrated in catalogue).



## 308 A, B Pair of Wall Lights

(*bras de lumière*)

H. 11½ (29.1); W. 19½ (49.5); D. 12½ (31.7).

OF BRONZE chased and gilded, partly burnished and partly matte.

Each is in the form of a cluster of thirteen Madonna lilies (*lilia candida*), their cut stems bound together midway by a large floral bow so that they form the central shaft of the wall lights. Three sprays emerge above the rest to form the arms, two curving symmetrically outward to right and left on each side of the somewhat taller central stem, which emerges vertically from the bunch. The three simple candle sockets, chased with fine striations, are each set within the calyx of the flower in which the arm terminates, the petals of which form the drip pans. Each flower is surrounded by clusters of lily buds and leaves.

The large flowing bow is knotted around a feigned nail piercing the stems of the lilies to form a fixing. A long strand of ribbon is turned around a second feigned nail below the cut ends of the stems, forming a second fixing. The two ends of the ribbon, which is chased with a wide band of floral rinceaux within narrow burnished borders, flutter to each side of the bow. The shorter end is blown upward to the right, the longer end twists behind the lily stems below the knot and flutters outward to the left.

EXHIBITED: *France in the Eighteenth Century*, Royal Academy, London, 1968, catalogue nos. 886 a, b.

Formerly in the collections of Baron Nathaniel de Rothschild, Vienna; Baroness Alphonse de Rothschild, New York.

Nos. 308 A and B presumably once formed part of a set of at least four; on the other pair, the longer end of the ribbon from the bow would have fluttered outward to the right. A set of four wall lights of a similar but somewhat simpler character was lot 50 in an anonymous sale at the Palais Galliera, Paris, June 16, 1967 (illustrated in catalogue) and sold for 84,000 francs.

Madonna lilies were a device greatly favored for light fittings during the early Louis XVI period. Verlet has commented on the queen's love of flowers and its influence on the decorative arts (*Versailles*, p. 703). An instance is a pair of candelabra in the form of clusters of Madonna lilies each upheld by three cupids in the Wallace Collection, London (*Wallace Collection Catalogues: Furniture*, nos. F 138, 139, pl. 17), or another in the same collection in which three lights in the form of sprays of lilies emerge from a cornucopia upheld by two female figures (*ibid.*, nos. F 136, 137, pl. 17). The refined chasing of the surface of the ribbon suggests that Nos. 308 A and B can hardly date from earlier than 1770–1775 and may perhaps be even later.



## 309 A-D Set of Four Wall Lights

(*bras de lumière*)

H. 32 (81.3); W. 15 (38.1); D. 10¼ (26.0).

OF BRONZE chased, gilded, and burnished.

In the neoclassical style. The stem is in the form of a lyre with roped and beaded borders in front and with panels alternately plain and striated along its edges. Two arms emerge, one at each side, near the base of the lyre from foliate volutes, each of which terminates in a rosette through which a festoon of grapes and vine leaves passes and hangs in a pendant in back. These arms, in the form of fluted cornucopias, support drip pans of gilt bronze enclosed in acanthus-leaf cups with gadrooned and spirally ribbed borders above and below. Each drip pan is heaped with naturalistically modeled fruit and vegetables, which surround the low candleholder.

A third, central arm, also of cornucopia form, emerges from the top of the lyre, where it is sheathed in a volute of acanthus leaves and berries entwined with three garlands: on the left, of laurel; on the right, of oak leaf and acorn; and in the center, with a vine wreath. The arm is chased with straight fluting on the inner half and spirally fluted on the outer, the two sections being separated by a boss-studded ring. It supports a leaf-and-berry collar, from which emerges a tall drip pan with fluted sides and with a beaded and egg-and-dart molding around its upper edge. The low candleholder is formed by petals and is slightly ridged around the top edge.

The lyre is suspended by a broad ribbon tied in a bow with floating ends at both top (surrounding the screw hole) and bottom. At the base of the lyre is a satyr's head, beneath which a trophy of musical instruments and a thyrsus depend from a ribbon terminating in two tassels.

No. 309 A is punched on a strip of metal screwed across the base of the lyre and on the back of the musical trophy with an inventory number:

1420. No. 309 B is similarly struck in the same positions with a second inventory number: 1427. No marks are visible on the backs on Nos. 309 C and D, but it is possible that one is concealed behind a modern brace on the back of No. 309 C.

Supplied in 1787 or 1788, probably by the *entrepreneur des Meubles de la Couronne* Jean Hauré (working 1774-1796), for use in the Cabinet de Toilette de la Reine at the Château de Saint-Cloud.

REFERENCES: Watson, *Apollo*, September 1969, p. 184, fig. 4.

EXHIBITED: *France in the Eighteenth Century*, Royal Academy, London, 1968, catalogue nos. 884 a, b.

Formerly in the collections of Baron Henri de Rothschild, Vienna; Baroness Alphonse de Rothschild, New York.

An entry in the *Journal du Garde-Meuble de la Couronne* in the Archives Nationales reads as follows:

Saint Cloud: Appartement de la Reine. Cabinet de Toilette

Deux paires de bras de bronze d'or moulu à trois branches, chaque partie composée d'un lyre, guirlandes de feuilles de chêne et figure de satyre avec attributs de musique, les branches en forme de cornes d'abondance avec enroulemens et fortes guirlandes de feuilles et fruits de vignes, les bassins ronds dont deux avec fruits, les bobèches de 5 po. de diamètre, le tout supporté par une écharge et noeud de ruban attachés à un cloud; de 31 po. de haut sur 16 po. de face.

Neither the order nor the delivery note for Nos. 309 A-D has yet been traced, so that their precise date is unknown; so is the maker's name. The wall lights were probably created not long before





1789. Marie-Antoinette had come into possession of the Château de Saint-Cloud in 1785 (see Volume I of this catalogue, p. 113), and there was still a good deal of refurnishing going on in 1787 and 1788. As Verlet writes, "Au printemps de 1788, lors de leur séjour à Saint-Cloud, Louis XVI et Marie Antoinette trouvèrent leurs appartements meublés de neuf et de la façon la plus luxueuse" (*Le Mobilier Royal Français*, I, p. 108). It was in 1788, for instance, that the splendid suite of chairs, sofas, *tabourets*, etc., by Sené and Vallois, now divided between the châteaux of Compiègne and Fontainebleau and the Mobilier National, was supplied for the queen's Cabinet-Intérieur (Verlet, *op. cit.*, pp. 107-112). The black lacquer *commode* and *secrétaire* by Riesener in The Metropolitan Museum of Art, New York (acc. nos. 20.155.11,12) were furnished for the same room in 1787 or 1788. For the adjacent Chambre de la Reine, Hauré supplied a set of wall lights cast by Louis-Gabriel Felois (working about 1777-after 1789) and gilded by Galle, which were also delivered in 1788 (now in the Wallace Collection, London; *Wallace Collection Catalogues: Furniture*, nos. F 374-377).

It seems likely that Nos. 308 A-D were supplied at more or less the same time.<sup>1</sup>

In a *Table et récapitulation de l'estimation des meubles existans au château de Saint-Cloud* drawn up on August 21, 1790, a year after the outbreak of the Revolution, the following appears in the margin beside the mention of the lacquer furniture referred to above:

Appartement de la Reine. Cabinet Intérieur.  
2 Paires de bras de bronze doré d'or moulu à trois  
branches à 2036. 4072  
(Archives Nationales, o<sup>1</sup> 3430)

Those may perhaps be the wall lights from the adjacent Cabinet de Toilette. Their valuation is commensurate with the cost of wall lights for the queen's bedchamber mentioned above, 4,200 livres (see *Wallace Collection Catalogues: Furniture*, p. 197), so it is probably the original cost.<sup>2</sup>

The style of Nos. 309 A-D is not entirely dissimilar to the wall lights from Saint-Cloud in the Wallace Collection (see above), but the stylistic resemblance is insufficient to justify an attribution to the same craftsmen. Probably they were like-

1. An *Inventaire de l'ébénisterie et des bronzes* stored in the Garde-Meuble in 1788 mentions the following:

4 Bras de cheminée de différentes formes chacun et les différens morceaux ayant servis de modèle pour les bronzes exécutés sur les commodes St. Cloud le tout rendu par le S. Hauré  
(Archives Nationales o<sup>1</sup> 3357 fol. 70 v<sup>o</sup>)

An annotation to this reads "cuivre non doré ayant servi de modèle."

2. Since Volumes I and II of this catalogue were published, Pierre Verlet has pointed out that the four wall lights Nos. 237 A-D (in Volume II) were supplied in April 1788 for use in Louis XVI's bedchamber at Saint-Cloud. It therefore

seems worthwhile recording the known particulars here. J.-A. Forestier (died after 1806) was responsible for the modeling and Pierre-Philippe Thomire (1751-1843) for the chasing, the total cost of the set including the gilding coming to 2,224 livres. The model was one originally made for Thierry de Ville d'Avray's apartment in the Rue Saint-Florentin, but had rams' heads in place of the lions' masks on Nos. 237 A-D. These latter were substituted to match the decoration of the bed and chairs of the Chambre du Roi (*Apollo*, March 1967, pp. 210-211). Shortly afterward the king had these replaced by an entirely different set, in the decoration of which quivers played a prominent part. These must have resembled Nos. 309 A-D far more closely than the more broadly modeled set by Forestier.

wise supplied by the *entrepreneur* for the Garde-Meuble, Jean Hauré.

The wall lights were no doubt included in the sale of the contents of the château, which lasted from 9 *germinal*, an II (March 30, 1794) to 19 *fructidor*, an III (September 6, 1795), but it is impossible to identify them among the numerous wall lights mentioned in the *procès-verbal* of the sale in the *Archives de Seine-et-Oise*. As an indication of the absurdly low prices prevailing in these wanton dispersals of royal furniture, it is perhaps

worth noting that the most expensive pair of wall lights sold appears to have fetched no more than 158 livres, barely a thirtieth of their cost a few years earlier.

For a note on the history of the Château de Saint-Cloud, see Volume I of this catalogue, p. 113.

I am indebted to Henry Sorensen for supplying transcripts of the documents quoted above.



G O L D   B O X E S





# INTRODUCTION

Once out of nature I shall never take  
My bodily form from any natural thing,  
But such a form as Grecian goldsmiths make  
Of hammered gold and gold enamelling  
To keep a drowsy Emperor awake . . .

W. B. YEATS: *Sailing to Byzantium*

IN ENGLISH THEY are generally known as “snuff boxes,” and that is how they are described in this catalogue. The word, however, is something of a misnomer, for a large number of gold boxes were produced for purposes quite other than holding snuff. Perhaps as numerous a class as any were the *boîtes à portrait*, whose function as royal presents is discussed below. But others designated as *bonbonnières* or *drageoires* were intended to carry comfits or sweetmeats,<sup>1</sup> such as the aniseed *dragées* for sweetening the breath, made fashionable by Louis XIV, a great hater of the habit of taking snuff. Still others were designed to hold patches (*boîtes à mouches*), those fashionable adjuncts of the toilet in the seventeenth and eighteenth centuries. Some were intended for holding rouge (*boîtes à fard*) or powder: “Ci-joint une petite boîte avec de la pommade divine. On appelle ces boîtes-là des ‘régences’ . . .,”<sup>2</sup> wrote Mme Palatine (Charlotte-Élisabeth of Bavaria), the Régent’s mother, to her German cousin in 1718. Except for the fact that *drageoires* and *boîtes à fard* were generally circular and often, though not invariably, without hinges, while a hinged lid was an essential feature of a snuff box (strictly known as a *tabatière*),<sup>3</sup> it is impossible today to distinguish among the functions for which most of the small boxes that survive were originally intended,<sup>4</sup> and functional distinction is not attempted in the present catalogue.

Toward the end of the eighteenth century, Sébastien Mercier tells us: “Les tabatières ne s’appellent

1. *Dragées* of aniseed, still untouched though withered and oxidized, are occasionally found, even today, in boxes in the older collections like the Louvre or the Wallace Collection.

2. *Lettres de Madame Palatine*. Letter of March 31, 1718, p. 366.

3. Cf. the definition adopted by Diderot in the *Encyclopédie*, quoted on page 91.

4. *Boîtes à mouches* were often shallower than snuff boxes and sometimes fitted with a mirror within the lid.

plus que boîtes,”<sup>5</sup> and *boîtes* or *boîtes d’or* is how they are generally referred to in France today, just as in England they are embraced in the collective term “snuff box,” a word that has been in continuous use since 1681: the theft of “a Gold Snuff Box” was reported in the *London Gazette*, July 28, 1681.<sup>6</sup> There is ample justification, therefore, for the usage adopted here. In any case, the fashion for taking snuff undoubtedly contributed more than anything else to the great efflorescence of the gold box in the eighteenth century, and a very high proportion of surviving gold boxes, as well as many small boxes of other materials such as silver, semiprecious stones, wood, bone, horn, shell, and papier-mâché, etc. (with which we are hardly concerned here), were undoubtedly intended to hold snuff.

The habit of snuff-taking had been introduced into Europe almost as early as the arrival of the first tobacco from America, where the practice of snuffing tobacco had been observed among the Taino Indians of Haiti by Ramón Pane, a Franciscan friar who accompanied Columbus to the New World. But snuffing, at first adopted merely for medicinal purposes, did not become really popular in France and England until the latter part of the seventeenth century. In the eighteenth century, it played much the same role as cigarette smoking does in modern life.<sup>7</sup>

Gold boxes for snuff were certainly being made in Italy before 1636, as we learn from *La Tabbaccheide*, a poem by Francesco Zucchi, published in that year (“... Tabbacchieri d’osso . . . Belli d’Argento son, più belli d’Oro”), but it is doubtful if any were being made of such rich material in northern Europe at quite so early a date. From the beginning of the eighteenth century or a little earlier, however, the use of snuff grew increasingly fashionable, the vogue reaching its peak in the third quarter of the century, especially in France. It became not only a habit but a ritual, a means of easing social intercourse, and “laws” for taking a pinch of snuff or offering a snuff box were printed in various languages (Le Corbeiller, *European and American Snuff Boxes 1730–1830*, p. 13, prints one set of such rules for taking snuff). At this period it was possible to make a large fortune out of dealing in snuff alone. A certain Italian merchant, Bolongaro, made his fortune entirely by the snuff which bears his name (“Bolongaro’s Hollanda” and “St. Vincent” snuff are mentioned in English advertisements of the period, but his snuff was especially popular in Germany), and was able to build an ostentatious villa with an elaborately laid-out garden near Höchst in the years immediately before 1780. He later retired to Italy in very comfortable circumstances.

THE WRIGHTSMAN collection of gold boxes, though small compared with the great collections in the Louvre, the Hermitage in Leningrad, and the Wallace Collection, is of high quality, as was made apparent when those of French origin were lent to the exhibition *France in the Eighteenth Century* held at

5. *Le Tableau de Paris*, II, p. 220.

6. “Extracts from Notices which appeared in London newspapers referring to objects of fine and decorative arts 17th & 18th centuries,” typewritten extracts made by H. A. Scott from the Burney Collection of Papers in the British Museum, 1937 (taken from copy in The Metropolitan Museum of Art, volume V, part 2).

7. There are a number of histories of tobacco. An informative one is Count Corti, *A History of Smoking*.

the Royal Academy, London, in 1968.<sup>8</sup> It consists preponderantly of Parisian *boîtes d'or* of the eighteenth century, together with several made elsewhere on the Continent and in England. The Continental boxes (see Catalogue Nos. 27–29) were clearly inspired by Parisian examples. In addition, there are a number of snuff boxes of porcelain and enamel in the collection, but it is proposed to touch on these only briefly here. It is generally agreed that the craft of making gold boxes was carried to the highest point of technical excellence in Paris in the eighteenth century. Parisian boxes are absolutely central to the tradition of gold box making at this period. They were imitated with varying degrees of success throughout Europe from Russia to Spain and Italy as well as in the New World, where gold boxes in the Parisian style were produced in Mexico and the Spanish and Portuguese colonies of South America. No excuse is needed, therefore, for restricting this Introduction almost exclusively to Parisian work and to boxes made in the period covered by those in the Wrightsman Collection only, rather than attempting a full history of the snuff box from its beginning to its decline.

The earliest (Catalogue No. 1) dates from around 1730, and the latest datable French box (Catalogue No. 23) bears the Paris date-letter P<sup>88</sup> for 1788. We need not therefore concern ourselves, except briefly, with gold boxes made during the reigns of Louis XIII and Louis XIV, the earliest snuff boxes to be made in France. Nor need we deal with gold boxes made after the French Revolution.

Gold boxes of the Louis XIII period are, in any case, seldom met with today. Mme de Genlis asserted<sup>9</sup> that Louvois was the first Frenchman to own a snuff box and that a heart-shaped lacquer box mounted with gold, once his, had come into her own possession. But she was writing a century and a half after the events she describes and was particularly apt to accept the legends current in her day in a quite uncritical spirit. It would be unwise to conclude from what she wrote that no gold snuff boxes were made in France prior to 1660. We know that they were to be found in Italy at least a quarter of a century before this date, and it would be surprising if the practice had not already extended to France. It is by no means certain that a blue-enameled box in the shape of a trunk (illustrated by Snowman, *Eighteenth Century Gold Boxes of Europe*,<sup>10</sup> pl. 123) was intended to hold snuff, but it certainly ranks as a gold box,<sup>11</sup> and a few others appearing to date from this period are known. But they are unquestionably rare.

8. Catalogue nos. 856, 858, 860–865, 867, 868, 870–875, 877–879.

9. *Dictionnaire des Étiquettes*, II, 1818, p. 325. For another instance of the inaccuracy of Mme de Genlis with regard to snuff boxes, see note 25 below.

10. By far the largest and most useful corpus of illustrations of snuff boxes is to be found in Snowman, *Eighteenth Century Gold Boxes of Europe*, many of them in excellent color. Mrs. Le Corbeiller's *European and American Snuff Boxes 1730–1830* also includes a large number of illustrations but fewer in color. One hundred and sixty-three of the finest Parisian boxes in the Louvre are reproduced in black and white (often from several viewpoints) in Nocq and Dreyfus, *Tabatières, Boîtes et Étuis de la Collection du Louvre*. . . . I have drawn on these three books almost exclusively for explanatory and comparative references to snuff boxes outside the Wrightsman Collection.

11. This is surely a *boîte en bahut*, a term that seems to have baffled certain writers on snuff boxes. A mid-eighteenth century example in the form of a rectangular bale modeled in chased gold bound with blue-enameled cords is in an English private collection. At this date they are sometimes referred to as *tabatières en coffret*.

Gold boxes of the Louis XIV period are also surprisingly scarce, considering that they were specifically exempted from the sumptuary edicts of 1687, 1689, and 1709, by which almost all the finest French secular *orfèvrerie* of the period was sent to the mint to be melted down to pay for Louis XIV's vainglorious and unsuccessful wars. No doubt the king's known dislike of snuff-taking discouraged his courtiers from displaying boxes of an ostentatious character, even if he did not succeed entirely in suppressing the habit. Probably the majority were of less valuable materials than gold, such as mother-of-pearl or tortoiseshell, like another mentioned by Mme Palatine in a letter dated February 14, 1714, from Versailles, addressed to her half sister the Raugrave Louise of the Palatinate: "Dîtes-mois donc comment la petite boîte en écaille que j'ai envoyée à ma tante lui a plu. C'est la plus nouvelle mode."<sup>12</sup>

But boxes of gold and other precious materials were certainly being made in these years in France. Havard<sup>13</sup> quotes from an advertisement appearing at the end of 1661 announcing the sale of a number of "boetes de laque, d'agate, de sardoine, de lapis, de jaspe sanguin et de crystal de roche, doublées d'or," belonging to the Comtesse de Ruffec. Whether these were snuff boxes is not certain, but the fact that they were lined with gold strongly suggests it. From 1668 onward, Louis XIV was ordering and presenting to foreign ambassadors *boîtes à portraits* of gold, which, to judge by later surviving examples, must have resembled snuff boxes in all but name. The fact that there were forty-six of these valued at 314,250 livres (nearly \$1,000,000 in today's currency) in stock with the Menus-Plaisirs in 1696<sup>14</sup> at least shows that boxes of precious metal were indeed being exempted from the unfortunate sumptuary edicts mentioned above, which the extreme rarity of Louis XIV gold boxes might otherwise have given reason to doubt. Moreover, as early as 1700 the workshop of the goldsmith Claude Bertin (*maître* 1699–after 1715) on the Pont au Change displayed the sign À la Tabatière Royale,<sup>15</sup> a symbol unlikely to have been chosen unless goldsmiths were already fairly commonly engaged on making snuff boxes. This fact, incidentally, suggests that Louis XIV's dislike of snuff-taking was neither so intense nor so widely influential as is sometimes supposed; otherwise the choice of such a sign would surely have seemed an extraordinary flouting of the king's known wishes at a period when a royal wish was not much less than law.

In the last quarter of the seventeenth century, snuff boxes sometimes took the form of lidded flasks from which snuff could be poured. Vigneul-Marville, indeed, writing around 1700, declared that snuff-

12. *Lettres, op. cit.* Letter dated February 4, 1714, p. 328. Possibly Mme Palatine is referring to those tortoiseshell boxes of flattened spherical shape *piqué* with lace-like patterns, of which many examples survive. Some of them seem to date from the early eighteenth century. These may be the *boîtes en ballon* sometimes mentioned in contemporary documents. A Louis XIV snuff box of mother of pearl is illustrated by Snowman, fig. 124. There is, of course, no evidence that Mme Palatine is referring to snuff boxes in her letter, though it seems likely.

13. *Dictionnaire d'Ameublement*, I, col. 347, "Boîte."

14. References to the archives of the Menus-Plaisirs and the *Listes des Présents du Roi* quoted here and elsewhere in the Introduction are mostly taken from the extensive extracts printed in Maze-Sencier, *Le Livre des Collectionneurs*.

15. Biographical and other references to Parisian goldsmiths here and elsewhere in the Introduction are taken from the alphabetically arranged articles on individual craftsmen in Nocq, *Le Poinçon de Paris*.

boxes of this sort “serait l’origine de la tabatière.”<sup>16</sup> These are to be seen in contemporary engravings, but the apparently unique surviving example is English and of black shagreen *piqué* with Charles II’s monogram on one side and the Garter Star on the other. For long years it masqueraded as a hunter’s priming flask in the armory at the Wallace Collection (illustrated in Snowman, figs. 437, 438, and discussed by Le Corbeiller, *Apollo*, March 1969, p. 230, and by Snowman, *Apollo*, October 1969, p. 355). This must be a fairly late example, for engravings for the decoration of snuff boxes dating from the last years of the seventeenth century bear witness to the fact that both the rectangular and the oval shape, so popular throughout the eighteenth century, had already evolved.<sup>17</sup> A costume engraving by Jean de Saint-Jean dated 1694 (Le Blanc, *Manuel de l’Amateur d’Estampes*, III, p. 413) shows an elegant gentleman taking snuff from an oval box. An exquisite small oval box of enameled gold in the English Royal Collection (probably intended for patches, since it has a mirror set within the lid), bearing the monogram of Queen Mary II surmounted by a royal crown in diamonds (illustrated in Snowman, pls. 427–429), provides evidence of how richly decorated gold boxes could be at this early date.<sup>18</sup> No contemporary French box of equal elegance seems to have survived, though the “Snuff Boxes of Gold; Sett with Diamonds” lost in London by the Marquis de Sessac, a French diplomat, in 1682 may well have come from Paris and hint at comparable richness of decoration.

Nevertheless, as late as 1694 Furetière defines a *tabaquière ou tabatière* as a small box made of *fruits des Indes*, meaning perhaps exotic shells, such as the tortoiseshell box mentioned by Mme Palatine. It is a significant fact that the few French boxes tentatively assigned to the first and second decades of the eighteenth century (none bear date-letters) are almost all of tortoiseshell or mother of pearl (e.g., those illustrated by Snowman, pls. 124, 125, figs. 130, 131). The earliest surviving boxes made by the first great specialist snuff box maker, Daniel Gouers (*maître* 1717–1736), are all of *nacre* mounted with gold. Some early boxes indeed actually take the form of the shell itself (e.g., Snowman, pls. 124, 125) and the term *tabatière à coquille*, which continued to be used throughout the century, appears in documents at this period.

Although it was laid down on October 30, 1679, that “Tous les petits ouvrages au-dessous du poids d’une once et demis comme . . . boîtes de montres ou à mouches . . .” should be marked (and the edict was reiterated in 1733 suggesting that it was being contravened), no French gold box bearing a date-letter earlier than 1723/1724 has so far come to light. The Paris date-letter F for this year appears on an enameled box by Gouers in the Schatzkammer at Munich (*Schatzkammer der Residenz*, 1964, catalogue no. 1075) and on another given by Louis XV to the Grand Master of the Knights of Malta and made by

16. Allemagne, *Les Accessoires du Costume et du Mobilier*, I, part 2, p. 126, who quotes *Mélanges d’histoire et de littérature* by Vigneul-Marville (Vigneul-Marville was a pseudonym used by Noël Bonaventure d’Argonne).

17. A list of engravers who issued prints of designs for snuff boxes appears in Snowman, appendix F.

18. It is to be dated about 1690, and there is strong reason to suppose it is the work of the Dutch goldsmith Adam Loofs (see advertisement, *Connoisseur*, June 1969, p. CXXIX and p. 113 for a box by Loofs made with the same tools in 1688).

Jacques-Michel Lemaire (*maître* 1721–1776) which is now in the Walters Art Gallery, Baltimore (both illustrated in Snowman, figs. 134–137; the latter by Le Corbeiller, fig. 1).

From the end of the 1720s, when the earliest box in the Wrightsman Collection was made, however, French gold boxes survive in considerable numbers, so that a good deal can be inferred about the evolution of their constantly changing shapes and decoration, and about their makers.

DANIEL GOVAERS or Gouers was the leading maker of boxes in the 1720s and the early 1730s, and one of the greatest of all French goldsmiths specializing in snuff boxes. His name occurs frequently both in the accounts of the Menus-Plaisirs and in the lists of the *Présents du Roi* in these years and only ceased with his bankruptcy and flight with the wife of an accountant in 1736 (see Biographies of Goldsmiths). On September 5, 1725, for example, he submitted a bill for 69,110 livres for supplying *tabatières, montres, étuis, flacons et bijoux divers* to be distributed among the courtiers assisting Marie Leszczyńska on the occasion of her marriage to Louis XV. A sufficient number of boxes by Gouers dating from these years have survived for us to have a fairly clear idea of their character. Typical examples are reproduced by Le Corbeiller (figs. 6–8) and by Snowman (figs. 134, 135, 140–144), and another, dated 1725, is in the catalogue of the exhibition *The Art of the Goldsmith and the Jeweler* held at À la Vieille Russie in New York in November 1968 (catalogue no. 46, illustrated p. 31). The majority of these are of rectangular shape with slightly sinuous sides. The design of the last-mentioned box dated 1725, which has a pictorial scene in enamel on the lid, agrees well enough with certain designs for snuff boxes engraved by the goldsmith Jean Bourguet (*maître* 1689–after 1723) in 1723. Two of the others are of regular cartouche shape (illustrated in Snowman, figs. 134, 135, 140, 141), and nearly all have a large, distinctive shell below the thumbpiece. The majority, too, are chased around the sides with floral sprays, swags, ribbons, birds, etc., which are generally partly enameled. It is not therefore correct to assert, as a recent writer does, that “enamelled decoration . . . is not known on boxes dating from before the mid-1730s.”<sup>19</sup> Of course, with boxes of this age, much or all of the enamel has often been chipped off by long use. A *boîte à portrait* by Gouers dated 1726 (sold Sotheby’s, London, for the record price of £23,000, on November 25, 1968, lot 148) demonstrates this fact very well. And boxes by Gouers on which the damaged enamel has been restored in modern times are sometimes met with.

Not all boxes of this period were of the same rectangular shape, though a number by other craftsmen show simpler variations on Gouers’s favorite form. J.-M. Lemaire, one of the most successful boxmakers of this period to judge by the number of his snuff boxes that have survived, simplified the typical Gouers pattern in a royal presentation box dated 1729 (sold Sotheby’s, London, November 25, 1968, lot 147). The lid and base of this were of tortoiseshell *piqué* with baskets of flowers, etc. In documents of the period, boxes *à coquille, en gondole, rond*, etc., are mentioned, and Gouers himself produced an irregular seven-

19. Le Corbeiller, p. 19.



sided box decorated with a repeating rosette motif in translucent green and opaque white enamel in 1723/1724 (illustrated in Snowman, figs. 134, 135).

A *boîte à portrait* by Gouers set with emeralds and diamonds and with a portrait of the young Louis XV in armor inside the lid, recently given to the Louvre (illustrated in Snowman, figs. 140, 141), had been presented by the young king to M. Le Fort, one of the syndics of Geneva, on February 11, 1727, when the latter paid a visit to Versailles.<sup>20</sup> Of cartouche shape, it is already moving away from the more or less symmetrical design of his earlier boxes, a change that is developed further in another box by the same maker that must date from about three years later, the lid of which is set with a large piece of figured brown agate. This is in the Walters Art Gallery, Baltimore (illustrated in Snowman, fig. 144).<sup>21</sup> Similar changes can be seen in the work of other contemporary boxmakers such as Lemaire, who has already been mentioned. The same movement toward more freely used forms, in fact, toward the rococo, is apparent at this date in the evolution of furniture and the other decorative arts. In goldsmiths' work, as in furniture, one of the principal agents of this change was Juste-Aurèle Meissonnier (1693–1750), himself a goldsmith, whose engraved designs for snuffboxes were first issued in 1725 (see Guilmard, *Les Maîtres Ornemanistes*, p. 155, no. 16, pl. xvii; also under Catalogue No. 1 below) in which the use of asymmetry is very marked. Some drawings for boxes attributed to Meissonnier now in the Musée des Arts Décoratifs, Paris (illustrated in Snowman, figs. 36–39) probably date from a little earlier still.

The effect of Meissonnier's designs on Gouers's style is very apparent in the latter's snuff box Catalogue No. 1 in this collection, a work dating from the early 1730s. A further step in the evolution toward completely free forms is to be seen in an irregular trefoil-shaped box also by Gouers, elaborately chased with chinoiserie against a granulated background, which bears the Paris date-letter for 1734/1735 (illustrated in Snowman, pls. 152–157). The same use of asymmetry is found on a box dated 1736/1737 by Jean Ducrollay (*maître* 1743–1764/1765), which is No. 2 in this catalogue. Curiously enough, the only known snuff box actually executed by Meissonnier himself (sold Ball-Graupe, Berlin, September 25, 1930, lot 103; illustrated in Snowman, figs. 138, 139), which is dated 1728/1729, some years after the publication of his engraved designs for boxes, is of perfectly symmetrical design, though its silhouette is markedly baroque and more elaborately cusped than was usual at the period.

From the mid-1730s onward, snuffboxes survive in very considerable numbers. During the Louis

20. See catalogue of the exhibition *Dix Siècles de Joaillerie Française*, Louvre, 1962, no. 71, for a full history of this box.

21. Such boxes appear to have been known as "crab boxes" in England, although no corresponding title is known in French.

A. V. B. Norman has brought to my attention the following advertisement from *The London Evening Post* of October 16–19, 1731:

Lost on Sunday the 26th of September last, supposed to be left in a  
Hackney Coach, a silver Crab-Box, chased on the sides with a Pebble-Stone  
Top and Bottom. . . .

This must have resembled the Baltimore box very closely. Viewed from above such boxes do indeed have a silhouette resembling that of a crab.

XV period, the rococo style encouraged the development of a wide variety of shapes, and a multitude of techniques were used for their decoration. Perhaps the definition adopted by Diderot for his article “Tabatière” in the *Encyclopédie* gives as good a picture as any of the character of the snuff box in these years, although it was written several decades later.

TABATIERE, s. f. en terme de Bijoutier, sont des boîtes d’or, enrichies de pierres fines ou fausses; il y en a de toute espèce, unies, gravées, ciselées, incrustées, émaillées, tournées, &c quarrées, rondes, à huit pans, à contour, à bouge, à doussine, en peloton, &c. L’on ne finiroit pas si l’on vouloit nommer tous les noms qu’on a donnés à la tabatière d’or. Il suffit de dire en général que l’on les a tirés des choses naturelles & communes, auxquelles elles ressemblent, comme artichaux, poires, oignons, navettes, &c.

Diderot omits entirely certain materials, such as lacquer, that were widely used for the decoration of snuffboxes, especially during the Louis XVI period, when he was writing, though he does discuss at length the method of making and mounting the cheap and popular papier-mâché *tabatières à carton* and illustrates the simpler shapes of box, rectangular, oval, and circular, popular at the date when the *Encyclopédie* was published (see p. 109). He understandably omits the many fanciful names adopted by makers and dealers at this period.<sup>22</sup> These, when they are not self-explanatory like *journée de chasse* (i.e., a box holding sufficient snuff for a day’s hunting), are usually baffling, like *georgette*, or *ramponneau* (though the latter seems to have meant a barrel-shaped box and to derive from the name of the owner of a fashionable *estaminet*).

Here it is perhaps pertinent to mention the *boîtes à portrait* that appear in such considerable numbers among the lists of the *Présents du Roi* right down to the French Revolution. These *présents* were gifts that the king was accustomed to offer to foreign ambassadors and others he wished to honor, and lists of them are entered in some sixty folio volumes now among the archives of the Quai d’Orsay. Gold boxes set with a portrait of the sovereign (and sometimes of his consort also) were a form of present particularly favored.<sup>23</sup> Examples occur over and over again in the *Listes* from 1668 down to the Revolution, and

22. Writers on boxes have expended a good deal of ingenuity in speculating about the interpretation of the many fanciful names by which snuff boxes are described in contemporary advertisements, inventories, etc., which Diderot mentions only to dismiss them. But as they were fanciful they were probably used loosely, and precise definition is not therefore possible. A case in point is a snuff box in the Wallace Collection (catalogue no. XVIII.A.99; illustrated in Snowman, pl. 341, top right). Some have described it as a *boîte en baignoire*, others suggest that it was intended to copy a coach seat (cf. a silver snuff box in the Louvre, dating from 1726–1732, resembling a miniature coach; illustrated in Nocq and Dreyfus, pl. 1). In any case, what was the shape of an eighteenth century French bath? May it not be that those oval boxes with tapering sides, which are occasionally found, are more properly described as *boîtes en baignoire*?

Other terms such as *boîte d’homme* or *boîte de femme* must relate merely to size, as the description *journée de chasse* appears to also (see Le Corbeiller, p. 15).

23. A silver *boîte à portrait* is mentioned in England as early as 1640. Claude Blair has kindly drawn my attention to the following letter dated January 17 of that year. “I praye commend me to coze. Anthony & desier him to send me by this bearer towe of Hillingsworths Tobaccocoe boxes with the Kings picture of silver, & a silver stopper. They cost 4s-6d a peccc.” (*The Knyvett Letters [1620–44]*, ed. Schofield, p. 100).

Napoleon revived the practice in the Empire period. A variation on the theme (though it was designated as a private and not an official present) is a double snuff box by Jean Ducrollay set with portraits of Louis XV and thirteen members of his family (Catalogue No. 4 below). Presentation boxes were often, indeed perhaps generally, set with jewels of very considerable value in addition to the royal portrait. Thus we find that on May 17, 1673, the English ambassador, the Earl of Sunderland, was given a *boîte à portrait* costing 17,000 livres (nearly \$50,000 in today's currency). Another costing the same sum was offered to the Duchess of York on November 9 of the following year. The high price of these must have been almost entirely due to the precious stones with which they were set. In 1721, on the occasion of the arrival in France of the Infanta Marie-Anne-Victoire of Spain, whose marriage to the young Louis XV had been proposed by the Régent (a marriage that never, in fact, took place), we find the following entry in the lists of the *Présents du Roi*:

A la D<sup>sse</sup> de Montellano, chargé de la conduite, une riche boîte servie à gros diamants 35,225 livres

Two other *boîtes à portrait* valued at 27,797 and 18,665 livres, respectively, were given to important officials on the same occasion. The value of these boxes was carefully graded to the recipient, lesser officials receiving boxes of a lesser value. Thus the commander of the guards received a *boîte à portrait* valued only at 3,457 livres, while the Infanta's doctor was given one of a slightly higher value, 4,500 livres.

In 1719, a box set with fifteen pink diamonds and forty-two brilliants was given to the diplomatic representative from Parma. It was valued at the almost unbelievable sum of 129,852 livres. Such boxes were regarded as a delicate way of making a monetary present without causing offense to one of noble or gentle birth. It was accepted that they could be encashed either with the original maker or through official channels. There are plenty of instances of this occurring. Thus a box given by Louis XV to the Genevan envoy M. Thellusson on August 22, 1744, had appeared on the lists of *Présents du Roi* twice before, being slightly modified on each occasion for various recipients.<sup>24</sup> Maze-Sencier quotes an even more extraordinary example of this practice of exchanging presentation boxes for money. He is writing of a box presented to the Sardinian ambassador, M. de Viri, on the marriage in 1775 of Mme Clothilde de France to Charles Emanuel Ferdinand of Savoy. This was encashed by the ambassador for 25,500 livres with the goldsmith Jean-Michel Solle (*maître* 1749–after 1781), probably the goldsmith who had actually made it. A later reference to this box in the *Liste des Présents du Roi* (for which it had been repurchased by the Département des Affaires Étrangères) reads as follows:

Cette boîte à portrait est celle de 29,940 liv. qui fut remise en présent, au nom du Roi, à M. le C<sup>te</sup> de Viri, ambassadeur de Sardaigne, une première fois, en 1775, à l'occasion du mariage de Madame Clotilde, et une seconde fois en 1777, lors du départ de cet ambassadeur. M. Solle, qui l'a reprise de M. le C<sup>te</sup> de Viri en 1775, pour la somme de 25,500 liv., en fit alors la fourniture sur le même pied au département des Affaires étrangères; en 1777, il l'a reprise encore de ce même ambassadeur, pour le même prix de 25,500 liv., mais il lui fut accordé 4 pour cent sur la

24. Addenda to Sotheby's sale catalogue of November 25, 1968, in which the box appears as lot 148.

dite somme, savoir: 2 pour cent par rappel pour la première fourniture et 2 pour cent pour la dernière, ce qui a porté la valeur de cette boîte à 26,520 liv.

At this stage the box was embellished with rubies and ninety-six diamonds as well as with sprays of foliage set with emeralds. From a further entry in the same lists we learn:

Cette tabatière que M. Solle a achetée de M. le C<sup>te</sup> de Viri, ambassadeur de Sardaigne, avait été donnée en présent, au nom de S. M., à cet ambassadeur pour la somme de 10,608 liv. Elle était alors émaillée en jonquille.

The discrepancy between the figure of 10,608 livres quoted here as the prime cost of the box and the 25,500 livres which its maker Solle paid for it shortly afterward is probably due to the fact that it was even then set with some precious stones that had been furnished by the king.

Nocq has suggested<sup>25</sup> that *boîtes à portrait* were sometimes merely miniatures set into elaborate frames enriched with precious stones. He bases this assertion on an engraving by a certain Mondon published among a series of designs for jewelry (Guilmard, *Les Maîtres Ornemanistes*, p. 122, no. 92) entitled *Boîte à Portrait que le Roi donne aux Princes et aux Ambassadeurs* (the relevant plate is illustrated in Nocq and Dreyfus, p. vi). The print certainly has a good deal of this appearance, but, in fact, it is perfectly evident that this merely shows the jeweled decoration surrounding the miniature on the lid of the box, as a glance at any of the numerous engravings for boxes reproduced by Snowman (figs. 6–102) will show. It is quite exceptional that any attempt to represent the body of the box is made in engravings.

Such *boîtes à portrait* must surely derive from the custom, well established at the period when they first appear in the lists of the *Présents du Roi*, of enclosing portrait miniatures within small boxes<sup>26</sup> turned from ivory, or a little later, from ebony. Several of these survive, most notably perhaps the miniature of Anne of Cleves by Holbein in the Victoria and Albert Museum, which is still in its original ivory box, its lid cut into the shape of a rose (illustrated in Fosskett, *British Portrait Miniatures*, pl. 4). Others were enclosed in enameled and jeweled pendants.<sup>27</sup> The step from keeping the miniature within the box to placing it on the lid is a small one.

25. Nocq and Dreyfus, Introduction, p. vi.

26. Mme de Genlis is manifestly incorrect in asserting (*Dictionnaire des Étiquettes*, p. 326) that the *fermier-général* M. de la Popelinière was “le premier qui imagina de tirer les portraits de cette poussière noire” (i.e., the snuff in the interior of the box) “et de les mettre sur les boîtes.” Popelinière, who was born in 1692, is unlikely to have made much contribution to fashion and taste before he entered the *fermes* in 1724.

27. It was no doubt objects of this sort that Corneille Roger (*maître* before 1617–after 1644) “fournit au Roi des boîtes à portraits, enrichies de diamants et des chaînes d’or pour différents personnages. . .” (Nocq, *Le Poinçon de Paris*, III, p. 414). The custom had died out before Louis XIV inaugurated the list of *Présents du Roi*, and we find no mention of gold chains there. There are a number of references to these in contemporary English literature. Thus Philip Gawdy mentions in a letter that “gentlemen of the Kings servants to the number of sixtene had cheynes given them by the King with his picture hanging by the valewe of some thyrty or forty pounce.” Another contemporary letter asserts that “Lady Derby wore about her neck and in her bosom, a portrait” of the young Cecil, which Queen Elizabeth snatched from her (both passages are quoted by Isaac Disraeli, *Curiosities of Literature*, 13th ed., 1843, p. 95, col. 1).

It is a curious fact, and one worthy of note, that down to the end of the first quarter of the eighteenth century these objects are always described as *boîtes* in the lists of royal presents, conceivably as a concession to Louis XIV's aversion for snuffing. But from that time onward the word *tabatière* is applied to them equally frequently in the documents. One of the earliest uses of the word occurs in February 1726, when *une tabatière de chez Gouers* was given to Hope, the Dutch ambassador. But the interchangeability of the two words (which continued down to the Revolution) makes it clear that there was no distinction between the official *boîte à portrait* and the humbler *tabatière*. And the existence of the *Listes* themselves surely suggests that already in the 1660s gold snuff boxes were being made in France for lesser persons than the king himself.

If it was easy to transfer the portrait miniature from within a box to the exterior of the *boîte à portrait*, it was equally easy to adapt the lavish use of diamonds on presentation boxes to ordinary snuff boxes intended for private use. It is in the 1730s that such features first became noticeable on French boxes. Stones were sometimes used to emphasize scrollwork or other details. Le Corbeiller (fig. 10) illustrates an example by Gouers dated 1733/1734 in The Metropolitan Museum of Art (acc. no. 48.187.419). Less usual is a box in the Louvre made by Gabriel Gallois (*maître* 1714–after 1754) dated 1739/1740, the lid of which is richly embellished with a view of a château in a landscape entirely created out of diamonds (illustrated in *Snowman*, pl. 170, bottom right). Increasingly with the passage of time, such stones were restricted to the thumbpiece alone (e.g., Nocq and Dreyfus, pl. XXI, no. 35, by Noël Hardivilliers [*maître* 1729–1779], dated 1762/1763), but even these occurred more frequently on foreign boxes than on French ones (e.g., the Berlin box by Daniel Baudesson [working 1730–1780] Catalogue No. 27 below). On a snuff box believed to be by Jean Moynat (*maître* 1745–1761) dated 1752/1754 in the Wallace Collection (catalogue no. XVIII.B.121)<sup>28</sup> the main architectural lines are all *sertis de diamant*. But this is exceedingly unusual in a box of this date. The practice was fading gradually throughout the 1740s and 1750s, except for royal presentation boxes, where the value of the stones often constituted the “present.” Another box made by Roucel (illustrated in *Snowman*, fig. 279), lavishly embellished with stones and dated on the bezel July 1756, could probably have been created at this date only for a foreigner like José I, King of Portugal.<sup>29</sup> It is far too ostentatious for French taste in the 1750s, and indeed this practice was possibly dropped in France, largely owing to the distinctly vulgar appearance of some of the great boxes loaded with precious stones that were created from 1740 onward at Berlin for Frederick II of Prussia and at St. Petersburg for the Empress Elizabeth.

28. References in this Introduction to snuff boxes in the Wallace Collection are to the *Illustrated Catalogue of the Furniture, Marbles, Bronzes, . . . Jewellery, Goldsmiths' and Silversmiths' Work . . . in the Wallace Collection*, 1920. A few more are reproduced in *Wallace Collection Catalogues: Objects of Art (Illustrations)*, 1924. Both books are now out of print and are being replaced by *catalogues raisonnés* of individual sections of the Collection.

29. Its lid is covered with a profusion of large diamonds, one weighing twenty-nine carats. In 1723/1724 the Elector of Bavaria likewise brought a huge emerald weighing thirty carats to Paris to be mounted in a box by Gouers (now in the Munich Schatzkammer, *Schatzkammer der Residenz*, 1958, catalogue no. 793).

Snuffboxes were a common form of present within the royal family (and doubtless with lesser families as well) even apart from the diplomatic *boîtes à portrait*. When the Infanta Maria-Thérèse-Antoinette-Raphaelle arrived at Versailles in February 1745 to marry the Dauphin, the Duc de Luynes tells us in his *Mémoires*, VI (entry for February 13, p. 290):

Je vis avant-hier une grande partie des présents chez M. de Richelieu, à Versailles; il y a trente-six éventails, douze montres d'or, . . . trente tabatières, . . . Le Roi en a fait acheter encore beaucoup d'autres.

Three weeks later on March 10 (*Mémoires*, p. 352) he tells us: “Une seule marchande, qu’on appelle Hébert, disoit que le Roi avoit pris chez elle pour 85 ou 86,000 livres de marchandises; ce sont des montres, des boîtes etc. Tous ces bijoux sont dans un coffre fait exprès.” Such evidence strengthens the suggestion, made in the catalogue below, that the box No. 4 set with portraits of the royal family was in fact given to the Duchess of Parma during her visit to Versailles in 1753.

THE MAJORITY of gold boxes produced in the 1730s, however, were merely richly chased with pictorial designs, such as the box (a very early example of the work of the great boxmaker Jean Ducrollay) that appears as Catalogue No. 2 below. This chasing was generally carried out in the goldsmith’s own workshop by *ciseleurs*. The names of these specialist chasers are only occasionally recorded in connection with particular snuffboxes. The most famous of these was Gérard Debèche (see under Catalogue No. 18 below), who actually had rooms in Gouers’s own house. The same goldsmith seems also to have employed a chaser named de Vos. Another was a certain Cotteau, who is mentioned as decorating boxes with scenes of fables for Jean-Joseph Barrière (*maître* 1763–after 1793). Maze-Sencier also (pp.207–209) quotes the names of a few chasers with their specialties, extracted from the *Almanach Dauphin*, but for the most part these *ciseleurs*, even when very highly skilled, remain anonymous and their work impossible to identify, for they hardly ever signed it. The names of one or two who worked for platemakers are known: a foreigner Billet is recorded as working for Charles Spire (*maître* 1736–after 1788), and a certain Boetger (presumably another foreigner) worked for Robert-Joseph Auguste (*maître* 1757–after 1795), but there is no evidence that either ever worked on gold boxes.

The sources of the pictorial designs used by the *ciseleurs* were generally engravings. In the case of Debèche, we have it on record that he used especially engravings after Natoire, Lemoyne, and Boucher. We have positive evidence of this in the gold box that is Catalogue No. 18 below, which bears his signature three times, and each side of which is taken from some known engraving after Boucher. The peasant girl chased within an oval medallion on the lid of the box that is Catalogue No. 17 below, by Louis-Philippe Demay (*maître* 1758–1772), was almost certainly extracted from a Boucher engraving also, though it has not so far been identified, nor is the *ciseur* identifiable. The lists of boxes supplied to the Menus-Plaisirs in 1770 mention a gold box by Pierre-François Drais (*maître* 1763–after 1788), supplied



for the *corbeille de mariage* of the Dauphine Marie-Antoinette, “à huit pans, les cartels de milieu en bas relief à figures, d’après Boucher,” which must have been of this character.

Many engraved designs particularly intended for the use of makers of snuff boxes were issued. Snowman lists and illustrates a number of them (figs. 6–102, and appendix F, pp. 169–170). Thus the engraver Mondon cited on page 94 issued a set of six prints entitled *Tabatières de Paysages et de Ruines* showing designs of the type used on the lid of the box by Ducrollay that is Catalogue No. 2 below. His son, Jean Mondon *le fils*, also executed engraved designs for gold boxes. The hunting scenes chased on the Swiss box Catalogue No. 28 below bear a distinct resemblance to the *Sujets de Chasse pour les Tabatières* . . . engraved by an otherwise unknown artist signing himself Viriclix, which may be some sort of pseudonym (Guilmard, *Les Maîtres Ornemanistes*, p. 194, no. 89. These engravings are extremely rare, and Snowman reproduces a useful selection of them in figs. 48 A and B.) But the two instances quoted of engravers’ providing designs for snuff boxes are isolated instances only, and dozens of others could be cited.

The use of chased pictorial decoration on gold boxes gradually faded out in the 1750s and hardly occurs after 1760. It was gradually displaced by enameling. A box by Demay in the Louvre (illustrated in Nocq and Dreyfus, pl. xxix, no. 50), chased in relief with scenes of putti engaged in various activities and dated 1763/1764, is a late survivor of the type, but the wide neoclassic borders within which the scenes are enclosed gives them a different character to those on earlier boxes in the rococo style. The gold decoration of this box is of three different colors, or *or de couleur*, a method of enriching the effect of simple chased gold that was already in use at least as early as 1725/1726. The varying colors were produced by adding other metals as an alloy with the pure gold. Thus the addition of copper produces a reddish gold, silver a greenish tone, arsenic a bluish-gray, etc. Later in the century, as many as five colored golds can occasionally be found on the same box, e.g., on a box chased with military scenes with putti in the Wallace Collection (catalogue no. xviii.B.136) dated 1757/1758 and bearing the *poinçon* of Jean George (*maître* 1752–1765; illustrated in Snowman, pl. 344, top right). This number of variant colors belies the term *quatrecoleur* often used to describe this technique.

A number of other means of modifying the effect of plain gold or gold chased in pictorial relief were adopted during the eighteenth century. One was the engraved sunburst pattern of radiating lines (*tournée à soleils*). In its most popular form, as a background to sprays of flowers in relief and often in golds of variegated colors, it appears in the mid-1750s (an example is the box by Ducrollay dated 1754/1755, Catalogue No. 10 below). It was also used as a background to landscape decoration of various sorts at about the same period (examples are illustrated by Snowman, figs. 287–289, or, in different form, by Nocq and Dreyfus, pl. xix, no. 33). Nevertheless, it was known earlier, for the inventory of the Duchesse d’Orléans’s boxes drawn up in 1723 mentions a box *à soleil émaillé de vert*. In engraving *à mosaïque*, often mentioned in contemporary documents, the background was chased with repeating patterns of a variety of designs. Such “mosaic” patterns of differing designs can be seen on the boxes Catalogue Nos. 6 and 13 below and on the spectacle case Catalogue No. 24.

The latest type of chased and engraved decoration to be introduced was engine-turning (*guillicher* or *guillochage*). By this semimechanical means a variety of regular patterns were engraved with a turning lathe (*tour à guilloche*). This technique is said to have been introduced in mid-eighteenth century, at first for the decoration of tortoiseshell boxes.<sup>30</sup> The word *guillochée*, however, is applied to a gold box in the *Comptes des Menus-Plaisirs* as early as 1747, and the practice of *guillochage* continued to be used thenceforward until the end of the century. The patterns could be striated, wavy, diapered, etc., and their somewhat monotonous regularity relieved in a variety of ways, e.g., by breaking the background up with small circular dots or star-shaped motifs (*guillochage à étoiles*).<sup>31</sup> An example of engine-turning of this character dated 1784 is to be seen on the gold snuff box by Alexis Proffit (*maître* 1775–after 1793) that is Catalogue No. 22 below.

Certain patterns of *guillochage* were overlaid with layers of translucent enamel producing a *moiré* effect resembling shot silk. Something like this effect had already been obtained in the seventeenth century, by a type of *basse-taille* enameling in which translucent enamel was used over hand-engraved patterns of a repeating character, e.g., on the patch box of Queen Mary referred to on page 89. But it was especially in the Louis XVI period that the finest effects of this sort were achieved by fusing translucent enamels<sup>32</sup> over the *moiré* type of engine-turning (e.g., a box by Joseph-Étienne Blerzy [*maître* 1768–after 1806] dated 1777/1778; illustrated in Snowman, pl. 401), and examples are to be found in most large collections of boxes.

**BASSE-TAILLE** enameling (see Glossary), one of the happiest methods of decorating gold boxes, was also used pictorially, especially during the Louis XV period. When on December 6, 1738, Mme de Graffigny informed M. Duveux in a letter written from Cirey that Mme du Châtelet possessed “quinze ou vingt [tabatières] d’or, . . . de lacques admirables d’or émaillé, qui est un nouvelle mode qui doit être d’un prix excessif . . .,”<sup>33</sup> she had probably been shown some boxes of this type. In this technique, a design, often with figures, is deeply chased, almost gouged out, of the engraved gold surface of the box. This was then filled with layers of translucent enamel, generally of a uniform color, so that the pattern was given the appearance of an intaglio when the enamel was polished down flush with the surrounding surface. The sprays of flowers bordering the painted enamels on the snuff box Catalogue No. 12 below

30. In 1760 and again in 1762 the two Ducrollays, Jean and Jean-Charles (*maître* 1737–1766) were producing a variant design with “boîtes tournées en écaille de carpe.” Turning had, of course, been applied to snuff boxes made of wood or shell a good deal earlier than this. A gold box turned in the style of earlier boxes of turned wood is illustrated in Snowman, fig. 360.

31. In 1766, the goldsmith Jean-François Boutteville (*maître* 1760–1779) issued an advertisement for a gold box “guillochée à grains d’orge.”

32. One of the best technical accounts of the process of enameling is Clarke and Feher, *The Technique of Enamelling*.

33. Mme de Graffigny, *Vie Privée de Voltaire et de Mme du Châtelet*, p. 21.

are enameled *en basse-taille*, as are those on the snuffbox Catalogue No. 15, both dated in the mid-1750s. Rather earlier examples of floral *basse-taille* enameling are to be seen on a larger scale on the boxes Catalogue Nos. 5 and 7. But the full richness of effect of which this technique was capable is even better seen when it is used pictorially as on a box dated 1750/1752 by Michel-Robert Hallé (*maître* 1737–1754) in the Victoria and Albert Museum, enameled with exotic birds in various colors (illustrated in Snowman, pls. 290–291).

*En plein* enameling, painting carried out directly on the gold surface of the box, was a particularly difficult technique, owing to the fact that it required a number of successive firings, for each different color fused at a different temperature. Great care had to be exercised to see that the color fusing at the highest temperature was put on first, and successive colors fusing at gradually lower temperatures added in the correct order. At each stage there was danger not only of the earlier enamels being damaged if slightly excessive heat was used but of warping the gold panels forming the lid, sides, and base.<sup>34</sup> A further difficulty was that the colors changed radically during the firing, so that the final color scheme did not emerge until after the firing was complete. It must be borne in mind, too, that there were no accurately controlled electric furnaces at that period; the temperature of the firing oven had to be judged by eye, controlled by experience alone.

In its simplest form, enamel was limited to the painting of floral sprays, leaves, etc. (as on the snuffbox Catalogue No. 13 by Jean Frémin [*maître* 1738–1786], dated 1756/1757), and this type of decoration was in use throughout the eighteenth century and earlier. The more difficult type of painted enamel, in which purely pictorial effects were aimed at, was especially fashionable in the Louis XV period. These enamels were well adapted to the rectilinear or oval shapes of the boxes of this period. Examples are to be seen in the two boxes by Hardivilliers in this catalogue, Nos. 9 and 12, as well as one by Jean Formey (*maître* 1754–after 1791) that is Catalogue No. 15; all three date from the mid-1750s. On the first of these, the subjects are copied or adapted from engravings after Boucher. But on the second and third the still lifes of flowers are probably original creations of the enameler himself, whether Parpette, Hamelin, or some anonymous craftsman.

We know little about the enamellers responsible for this sort of work. A certain amount of enameling was undertaken by the goldsmiths themselves. Louis-François Aubert (*maître* 1748–1755) was described at his death in 1755 as “orfèvre et peintre du Roi en émail,” and among his effects were “boîtes d’or émaillées” and “plusieurs émaux transparens et autres, de très belles couleurs pour peindre en émail.” Boxes with enamel flower paintings signed “Aubert” recorded by Maze-Sencier were perhaps the work of this *orfèvre-émailleur*. Barnabé-Augustin Mailly (*maître* 1764–after 1781) was another goldsmith-enameler (see pp. 156–157 below). It is likely that the finest enamel paintings were created by specialists who moved from atelier to atelier, as was the case with the *marqueteurs* who supplied their specialties to

34. To prevent this, the reverse surface of the gold panel had to be counter-enameled.

various *ébénistes* (see Introduction to Volume I of this catalogue, p. LXIV).<sup>35</sup> Many painted enamels set into snuff boxes were undoubtedly supplied in this way, and the names and a few works of some of these artists (they certainly deserve the title) are known, e.g., Cotteau, Duplessis, Hamelin, Charles-Jacques de Mailly, Parpette, and van Spaendonck. Most of them had certain subjects in which they specialized. Hamelin, for example, seems to have painted flowers exclusively, de Mailly both flowers and scenes in grisaille. Still lifes of flowers enjoyed a vogue in the 1750s. Le Corbeiller would confine the fashion to the years 1756–1758 alone, but this seems too restrictive, as such boxes are known as early as 1754/1755 and as late as 1763/1764.<sup>36</sup> The fashion for these was followed by another for boxes decorated with scenes of Flemish peasant life either after, or inspired by, the paintings of David Teniers the younger and his contemporaries. Thus on March 17, 1760, we find that a box *à figures flamands* was given to a certain Baron Dufernet and included in the lists of *Présents du Roi*. Two more “tabatières d’or de couleur émaillées à figures flamands,” the king’s portrait being inserted within the lid of each, appear in the lists on June 18. The snuff box by Barnabé Sageret (*maître* 1731–1758) Catalogue No. 14 below bears the Paris date-letter for 1757/1758. It was, it must be remembered, in just these years that the fashion for collecting Dutch and Flemish paintings was reaching its height in Paris. The Duc de Choiseul (see under Catalogue No. 8) was forming his famous art collection almost entirely of such works,<sup>37</sup> and was only one of a number of art collectors doing the same thing.

Another type of painted enamel is seen on the box Catalogue No. 16 below, dated 1763/1764, by Louis Charonnat (*maître* 1748–after 1782). On this the scenes, taken again from engravings by Boucher, are painted in grisaille (*en camaïeu*) on a uniform ground.<sup>38</sup> This taste for classical cameo effects arose as fashion turned toward neoclassicism in the early 1760s.<sup>39</sup> An example in the collection, perhaps of Swiss origin (Catalogue No. 29), probably dates from a little later. In the 1770s, more exactly painted imitations of classical cameos were introduced by Jacques-Joseph De Gault (about 1738–after 1812), who like Parpette had worked at the Sèvres factory, as had several other craftsmen engaged in enameling gold boxes.

35. When the goldsmith Blaise-Léonard Gaillard (*maître* 1762) died in 1778 all the boxes with *verniss Martin* decoration in his workshop were returned to the *veuve* Martin. Whether this can be taken to mean that the work had been furnished by the Martin atelier in the normal course of workshop practice and that they were sent back because they were unpaid for and unsold, is open to question. Gaillard’s widow was the granddaughter of the *vernisser du Roi* Robert Martin, and the boxes may have merely been taken on sale at Gaillard’s shop on account of the family relationship.

36. See Catalogue Nos. 12 and 15 below. A box of this type, dated 1754/1755, by Jean Moynat (illustrated in Snowman, fig. 296) is in the Louvre, as is one of 1763/1764, the enamel signed by Parpette. A box by Jean Ducrollay, similarly decorated, is in the Hermitage State Museum.

37. The fashion for collecting Dutch and Flemish paintings in eighteenth century Paris is discussed in my Appendix B, “The Choiseul Boxes,” in Snowman, pp. 145–158.

38. A striking example is the miniature (not an enamel) after Watteau’s *La Finette*, illustrated by Snowman, figs. 126, 127.

39. *Maze-Sencier, op. cit.*, p. 210, lists a number of miniaturists working *en camaïeu*. Not all of them, however, worked in enamel. Some painted “cameos” on paper or parchment.

In the years around 1765–1770, a number of French boxes appeared that were enameled with reproductions of well-known paintings by Greuze, executed with great skill (two in the Wallace Collection and the Louvre, respectively, are illustrated by Snowman, figs. 351–353. Another is in the Givaudan Collection in the Museum at Geneva.)<sup>40</sup> They appear to be the work of one or possibly two specialist enamellers, conceivably of Genevan origin. They are of special interest in recording the original coloring and appearance of paintings whose colors have changed today.<sup>41</sup> Other boxes similarly decorated with enamels after Chardin are known.

IN THE course of the second half of the eighteenth century, many other techniques and materials were used for the decoration of gold boxes. These included the use of *piqué* (which had been used under Louis XIV), mosaics and encrusted reliefs of semiprecious stones (a technique more favored at Dresden and Berlin than in Paris, but sometimes used in France also<sup>42</sup>) and Sèvres porcelain. Shell, particularly mother of pearl, which had been in fashion, as we have already seen, under Louis XIV, continued in use. Sometimes it was combined fairly simply with gold (Catalogue No. 3 below), sometimes it was stained and encrusted, often in pictorial compositions and in combination with other materials such as lapis lazuli or moss agate and other shells or lacquers like *burgau* (see Volume II of this catalogue, Glossary, p. 578; some excellent examples of the techniques are illustrated in Snowman, pls. 170, 171, figs. 182–187, 205). Occasionally exotic shells were mounted bodily with gold with or without enamel decoration, but this was rare. An example of a *conus thomae* shell mounted in this way in 1746/1747 is reproduced by Snowman in color in pls. 213, 214, and Le Corbeiller reproduces a simpler example made from a *conus gloriamaris* shell dated 1768–1775 in fig. 176.<sup>43</sup>

40. It is fully illustrated in *Pro Arte*, nos. 63–64 (1947), pp. 334–338.

41. The use of engravings by the decorators of snuff boxes is a subject that has been insufficiently explored. The boxes after Greuze and Chardin mentioned were almost certainly based on engravings. So were many of those à *figures flamands* referred to on p. 100. But it was not merely the enamellers who used engravings as a source for the decoration of gold boxes. The chasers did so also (compare Catalogue Nos. 17 and 18 below).

42. The goldsmith Jean Bourguet (author of the engravings for boxes mentioned on p. 90 above) was specializing in making boxes and *incrustations* of semiprecious stones, and bas reliefs (presumably cameos) as early as 1720. Later moss agate incrustations were sometimes imitated in semitransparent enamel.

43. Shell collecting was very popular in Paris (as it was in England also) in the latter part of the seventeenth century, as John Evelyn bears witness, and in the first half of the eighteenth century, when there were numerous *cabinets conchijliogiques*. Since shell was a very popular material for boxes, and shell collecting is today an almost forgotten pastime, it perhaps merits a slight discursion here. Martin Lister tells us that the Duc d'Orléans paid 900 livres for a single “blood red Spondile,” which gives us some idea of their popularity. The taste for shells was quite as much aesthetic as scientific. That great popularizer Dézallier d'Argenville published his *Conchijliogique* in 1742 as a guide to collectors rather than savants. Although somewhat muddled from the scientific point of view of its age, it ran through a number of editions. The *marchand-mercier* Gersaint sold many collections of shells, and in 1736 likewise published a *Catalogue Raisonné de Coquilles*. This was intended as a sale catalogue of a large collection he had acquired in Holland but also as a guide to collectors

The use of paintings on vellum (or occasionally ivory) set under glass and held in position merely by a cage of gold (*en cage*) was introduced about the middle of the eighteenth century (see Glossary). A particularly fine example is the box decorated with views of the château of Chanteloup by Van Blarenberghe, Catalogue No. 8 below.

The introduction of these and cognate materials for the decoration of boxes was largely the work of the *marchands-merciers* rather than of the goldsmiths themselves, for the Corporation des Orfèvres objected to the use of materials other than gold, silver, and jewels by their members. The ingenious activities of these middlemen of taste in devising such techniques as mounting furniture with porcelain plaques or developing the practice of mounting Oriental porcelain and lacquer with gilt-bronze mounts of Western design has been stressed in the Introduction to Volumes I and II of this catalogue, pp. LII–LV. To a lesser extent they played a similar role in relation to the design of snuff boxes. Nevertheless, it would be a mistake to give them all the credit for innovations. Goldsmiths themselves sometimes introduced ingenious devices, particularly those of a mechanical character. Thus in 1769 we find Henry-Daniel Robineau (*maître* 1754–after 1793) advertising “une tabatière d’une construction nouvelle. Elle s’ouvre de dix manières différentes, sans que la décoration en souffre.” The Duc de Richelieu, it seems, presented one to Louis XV, who was duly impressed. Another advertisement in 1770 mentions that the boxmaker D.-J.-A. Juin (*maître* 1768–after 1781) had devised “dessus de boîtes à trois secrets, pouvant contenir quatre peintures ou objets différents que l’on varie par le moyen des ressorts, lesquels sont constitués pour être mis sur toute espèce de boîte sans rien endommager.” But there is no doubt at all that it was the *marchands-merciers* who were chiefly responsible for developing the more important technique of the *boîte à cage* or *en cage* (the terms seem to have been interchangeable). Whether they invented it is less certain. Some of the earliest boxes made by Gouers are of mother of pearl with a sort of *en cage* mounting (see Snowman, figs. 130, 131), and from the mid-1730s several goldsmiths are found making boxes of the *en cage* type. But it was in the next decade that boxes of a wide variety of materials often of no great intrinsic value, held in cages of gold, appear in quantity, and for these the *marchands-merciers* were certainly responsible.

For many years the authorities had looked with great disfavor on any form of *en cage* mounting, and the sale of this type of box to the public was forbidden. The main reason for this was that the method readily permitted plates of base metal to be introduced between the outer walls and the gold lining of a box, so that it could be sold as containing a greater weight of gold than was in fact used in its manufacture—a method of deceiving the public that was occasionally surreptitiously practiced and very heavily

and to the principal malacological cabinets of Europe. But by May 19, 1759, the Comtesse de Praslin-Rochecouart d’Agey was able to inform a correspondent that the shell-collecting craze in France was passing. Prices dropped heavily in the latter part of the century but were revived by an influx of unknown shells brought back from the Pacific as a result of Captain Cook’s three voyages. In 1786, when the Duchess of Portland’s collection was sold in London (see p. 110), most of the four thousand lots of shells fetched high prices.



punished if discovered. It was only in 1755 that the regulations forbidding the use of *en cage* mounting were relaxed, presumably because they had become a dead letter, for many *en cage* boxes made before 1755 survive. The cage of the box with miniatures of the château of Chanteloup (Catalogue No. 8 below) bears the Paris date-letter K for 1750/1751, showing that it, at least, was created then, even if it now holds miniatures dating from nearly two decades later.

Lacquer was in use for snuff boxes all through the eighteenth century and had been introduced even earlier.<sup>44</sup> Catalogue No. 11, dating from 1754/1755, combines European lacquer with *piqué*, which had likewise been used for snuff boxes from the latter part of the seventeenth century onward. The use of Japanese lacquer, as in Catalogue Nos. 21 and 23, dating from the end of the Louis XVI period, was even commoner, especially after about 1740, when the *marchands-merciers* began to deal in boxes in considerable quantity. Their contracts enabled them to obtain this material fairly readily from the Dutch East India Company, which was allowed to export modern lacquer through its trading station on Deshima Island in Nagasaki harbor and was virtually the only concessionaire. It appears that whenever Lazare Duvaux obtained a fresh consignment from Amsterdam the goldsmith Ducrollay would arrive promptly to make purchases. Thus, on October 4, 1752, he purchased a variety of lacquer boxes of various shapes (*ronde, en oignon, carrée*, etc.) at different prices. Again, on December 19, 1754, we find the following:

M. Ducrollay: Un ensemble de boîtes de lacq aventurine doublées de rouge, convenû à 216 l.  
(*Livre-Journal*, no. 1982)

All these were no doubt intended to be mounted whole with fairly simple rims and hinges of gold like the box that is Catalogue No. 23 below, by Adrien-Jean-Maximilien Vachette (*maître* 1779–1839). When, however, on December 17, 1750 Ducrollay purchased

Un dessus de boîte d'ancien lacq, à oiseaux, 36 l.  
(*Livre-Journal*, no. 680)

he was doubtless intending to cut it up and mount the pieces *en cage* like a later box by Vachette, dated 1782/1783, in the Louvre (illustrated in *Le Corbeiller*, fig. 201).<sup>45</sup>

BOXES MADE from porcelain mounted *en cage* are often mentioned in Lazare Duvaux's *Livre-Journal* and seem to have come into fashion in the mid-1750s. The establishment of porcelain manufacture in France occurred first at Saint-Cloud (where porcelain boxes were being made as early as 1724),<sup>46</sup> later at

44. On the fashion for Oriental lacquer in eighteenth century France, see the present writer's article in *Gazette des Beaux-Arts*, February 1963, pp. 101–127. Watin tells us, in *L'Art du Peintre, Doreur, Vernisseur*, that the fashion for lacquer for boxes "fit fureur" around 1745.

45. On the whole question of the use of lacquer for snuff boxes, see *Le Corbeiller*, *Apollo*, September 1969, pp. 250–252.

46. Boxes of Meissen porcelain were being made in the 1720s and probably came to France (where "Saxe," as it was called, was very popular) in the 1740s. There are a number of Meissen porcelain boxes in the collection: Catalogue Nos. 30, 32–34, 36–41, 44–47.

Chantilly, Mennecey (though many boxes today described as of Mennecey porcelain were probably made at Crépy-en-Valois), and elsewhere. These first porcelain boxes were made in two pieces, a body and a lid, to which narrow rims and hinges of gold or baser metals would generally be applied outside the porcelain factory.<sup>47</sup> In the late 1750s rectangular (and sometimes oval) boxes began to be built up from specially manufactured plaques of Sèvres porcelain mounted *en cage* in gold. Unlike the plaques of porcelain made at Sèvres for the decoration of furniture, their purchase was not the almost exclusive prerogative of a single *marchand-mercier* (see Introduction to Volumes I and II of this catalogue, p. LVII), but they were sold to both dealers and goldsmiths. Jean George, the well-known maker of gold boxes, made frequent purchases of plaques for snuff boxes from the factory (e.g., in 1760 he is recorded as buying seven plaques for snuff boxes from the factory at prices ranging from 240 livres up to 432 livres), as did *marchands-merciers* such as Duvaux, Poirier, and Rouveau.

In 1755, Lazare Duvaux purchased from the Sèvres factory:

Sept tabatières en six plaques chacune, en différents genres d'ornement et de peinture, 2,520 l.<sup>48</sup>

On December 6 of the same year we find him selling to M. le Premier:

Une tabatière de Vincennes, à enfans, garnie d'or, 1,344 l.

(*Livre-Journal*, no. 2302)

and on December 9, to S. M. Le Roy:

Une tabatière de Vincennes peinte à sujets de chasse, montée en or (Mme la Dauphine), 1,344 l.

Une autre tabatière, forme de boîte, peinte à enfans (Mgr. l'Infant), 1,344 l.

(*Livre-Journal*, no. 2304)

These were almost certainly made up from some of the plaques bought for the factory earlier in the year.<sup>49</sup> In later years he made a number of purchases of plaques for *tabatières*. This was about as early as the small plaques of porcelain became available from Sèvres. Indeed, they may well have been created at the behest of some Parisian *marchand-mercier*. Lazare Duvaux had, however, been brought a porcelain snuff-box for repair as early as November 30, 1749 (*Livre-Journal*, no. 363). But it was probably made of Meissen porcelain or came from some other French manufactory, and was almost certainly not an *en cage* box. In 1757, we find the factory also selling:

Boîte à bonbons, mosaïque, 48 l.

” attributs, 72 l.

” enfans, 144 l.<sup>50</sup>

47. Compare Catalogue Nos. 32, 36, 37, 41, and 43.

48. Chavagnac and Grollier, *Histoire des Manufactures Françaises de Porcelaine*, I, p. 152.

49. See Eriksen, *Waddesdon Manor: Sèvres Porcelain*, p. 122, no. 42 a.

50. Chavagnac and Grollier, *op. cit.*, p. 176.

These would be mounted subsequently with a simple gold rim and flange<sup>51</sup> outside the factory.<sup>52</sup>

STRICTLY speaking, the majority of *marchands-merciers* were forbidden to sell gold and silver objects made in France, though they could sell foreign plate. But as with the boxes mounted *en cage* the resistance of the authorities was gradually worn down, and boxes entirely of gold were sometimes handled by these dealers. On February 22, 1752, Lazare Duvaux sold to Mme de Pompadour:

Une petite tabatière d'or en oignon, ouvrant des deux côtés. 165 l.

(*Livre-Journal*, no. 1054)

Duvaux was a *marchand-orfèvre*, however, and on July 18, 1755 was appointed *orfèvre-jouaillier du Roi*. He was probably, therefore, a working goldsmith as well, and may even have had the box made in his own workshop.<sup>53</sup> Nevertheless, this is an unusual entry in the *Livre-Journal*, and on the whole the Corporation des Orfèvres of Paris enforced its regulations with considerable firmness.

The guild, one of the six senior guilds of the city and one of the wealthiest, is said to have been first established in the ninth century during the reign of Charles the Bald, though its existence is not documented earlier than the eleventh century. From the beginning, the activities of goldsmiths were regarded as an art rather than a trade or profession, and consequently a goldsmith's social status was somewhat higher than that of members of most other guilds. Nevertheless, social pretensions or publicity

51. Compare, for instance, Catalogue No. 30.

52. Simple enamel boxes certainly provided a cheap means of imitating the porcelain boxes that were beginning to appear on the market from the Meissen factory in the 1720s, but which were costly. They can therefore properly be considered in connection with the use of porcelain for box-making.

Snuff boxes made of enameled copper were widely manufactured in Europe from the first half of the eighteenth century onward. Gold plays little or no role at all in their composition though it was used sometimes in Berlin and elsewhere for surface decoration (e.g., on the Dresden enamel box that is Catalogue No. 31) and occasionally for mounts. Such mounts as they bear, however, are generally of gilded copper or base alloys such as gilded bronze in Germany (Catalogue No. 31) or silver gilt or pinchbeck (Catalogue No. 51) in England. For this reason, enamel snuff boxes can be touched on only very briefly in an Introduction concerned with French *gold* boxes, which form the most important part of this section of the Wrightsman Collection.

The chief center for the production of enamel boxes during the first half of the eighteenth century was the workshop at Berlin founded by Pierre Fromery and continued by his son Alexander. Later enamel boxes began to be made at Dresden, at Vienna, and indeed in most European countries, though boxes of enamel are extremely rare in France.

In England, the principal center for the production of enamel snuff boxes at first was York House, Battersea, where a factory was established in 1753 by a wealthy merchant-stationer, Stephen Theodore Jansson. One of his associates, John Brooks, an engraver, was responsible for developing the characteristic English method of decorating enamels with transfer-printed designs. In the second half of the century the making of enamel boxes was developed in South Staffordshire on an almost industrial scale, notably at Bilston, where a factory was established by Benjamin Bickley (see Catalogue No. 51).

53. Hébert, the famous *marchand suivant la Cour*, was also a *marchand-orfèvre* (see Voltaire's letter to Moussinot, June 5, 1737, in Besterman, *Voltaire's Correspondence*, VI, concerning Mme du Châtelet's *nécessaire*).

of any sort were greatly frowned on. When François-Thomas Germain (*maître* 1748–1765) attempted to develop his business on a semi-industrial scale with an advertising campaign in the newspapers, he met with the opposition of the entire guild. Later, when he began to emulate the luxurious way of living of his social superiors, he was even more severely criticized by his colleagues, who doubtless took a good deal of *Schadenfreude* in the financial difficulties and eventual bankruptcy into which his extravagances finally plunged him.

The training required for young aspirants to the *maîtrise* of the goldsmith's guild was not dissimilar in its general lines to that for furniture makers described in the Introduction to Volumes I and II of this catalogue, pp. XL ff.<sup>54</sup> Apprenticeship lasted eight (instead of six) years, followed by at least two years as a *compagnon*, or journeyman. As in other guilds, a *compagnon* had to produce a *pièce de maîtrise* before he became a *maître*. This was required to be made within a limited time under the vigilant eyes of the guild wardens (to see that he received no assistance). Sons and sometimes other close relations of goldsmiths were exempted from this test, it being supposed that they had received a proper training in the family workshop. Subsequently, the *compagnon* was rigorously examined as to character, as well as on his knowledge of the profession and its techniques, at the guild hall or *maison commune*, before proceeding to the *maîtrise* and registering his mark (see Glossary, “warden's mark”).

The practice of the goldsmith's art offered scope for dishonesty on a scale hardly possible in any other craft. It also demanded a certain financial stability, for the basic materials handled, gold, silver, precious or semiprecious stones, were costly. In addition, therefore, to providing evidence of his probity and technical ability, a *compagnon* had to provide a sponsor (*cautionneur*) who could both testify to his honesty and deposit the not inconsiderable sum of 1,000 livres at the *maison commune* as security for the candidate's good behavior. A *compagnon* was often, but not always, *cautionné* by the *maître* under whom he had served his apprenticeship or *compagnonnage*. Sometimes the sponsor was a relation or friend of the family.

But even if he were in a position to overcome all the obstacles, a candidate could not necessarily become a master immediately. The number of *maîtres* in the goldsmiths' guild was much more limited than was the case with the furniture makers. In Paris it was restricted, throughout the eighteenth century, to three hundred *maîtres*, apart from a few supernumeraries or *orfèvres privilégiés* specially appointed by the king. As with furniture-making, members of goldsmiths' families enjoyed certain advantages over outsiders, and everything was done to see that technical expertise was handed down from father to son. The dynasties of Boulles, Van Risamburghs, and Senés find their echoes in families like the Chérets, Germains, and Roettiers, all names borne by several successive generations of goldsmiths. Intermarriage between families of goldsmiths was likewise common as in the furniture trade and contributed similarly

54. The best account of the regulations of the Paris goldsmiths' guild, with the principal edicts quoted lavishly, is Carré, *Les Poinçons de l'Orfèvrerie Française*.

to the conservation of technical know-how.<sup>55</sup> Widows, too, were permitted to carry on their husbands' businesses.

The regimentation of the goldsmiths' guild was more rigorous than that of any other, and the number of *juré-gardes* was unusually large in order to enforce it. Night and Sunday work were forbidden except for commissions for the Crown and (earlier on) the local bishop. Especially important were the regulations governing the workshop itself. This had to be sited on the street and open for passers-by to see the operations undertaken within. As with so many of the regulations, this was intended to prevent fraudulent practices and was strictly enforced. Thus, on September 11, 1738, Pierre-François Delafons (*maître* 1732–1787) was severely rebuked and his stock and *poinçons* seized because he was found working in a back room on the first floor of his house. Claude Bertin was even ordered, on May 23, 1702, to remove a door between his shop and the room where his forge was set up. There was no suggestion that the door was found closed or that an attempt was being made to conceal illicit practices. The mere existence of such a door was a breach of regulations. A goldsmith's shop was almost always in his private house, a fact that emphasized and strengthened the family character of the profession, and another maker of gold boxes, Jean-Bernard Sauvage (*maître* 1762–after 1791) was even fined two livres on June 4, 1784, merely for leaving the door of his house open at night.

The principles on which goldsmiths' work was taxed, its quality tested, and the various tax, date, and maker's marks struck are all described in the Glossary (see under charge mark, discharge mark, maker's mark, *sous-fermier*, warden's mark). Offenses connected with the *titre*, or quality of the gold, or, still worse, any attempt to use false marks, were treated with exceptional severity. Indeed, the death penalty could be inflicted on a craftsman found using forged *poinçons*. Thus, in August 1740 Nicolas Bouillerot (*maître* 1720–1754) and a *compagnon* working for him, François Lacarrière, were imprisoned for having made “garniture de tabatières en or à bas titre.” On September 6, Lacarrière, who seems to have been the guilty party, was told that he would never be allowed to become a *maître*. His employer, though apparently regarded as more or less innocent in the affair, was suspended from working for three months, his stock in trade confiscated, and a fine of 100 livres imposed.

This, however, was a light sentence. When on June 28, 1766, Martin Laignier (*maître* 1760–before 1775) was found to have in his possession boxes “où les parties ont été soudées à fonds marqués” (i.e., he was avoiding the payment of the correct tax), he was at once imprisoned in the Conciergerie. Two months later, on August 22, he was stripped of his *maîtrise* and banished in perpetuity from France. The death sentence seems not to have been pronounced on this occasion solely on account of his sixty years. His wife had to surrender his stock and pay a fine in addition.

The heaviest penalties were reserved for those who had forged *poinçons*. A search of the premises of Jean-Baptiste Lecadiou (*maître* 1757) revealed false *poinçons* concealed beneath a wardrobe in his house

55. A glance through Nocq's alphabetically arranged biographies of Paris goldsmiths (in *Le Poinçon de Paris*) will quickly make this clear.

and in his breeches pockets. On August 26, 1758, after having been put to the *grande et petite question* (i.e., tortured), he was condemned to be hanged, a punishment commuted by the king a month later to life slavery in the galleys.

The goldsmiths mentioned in these cases were all engaged (though not necessarily predominantly) in making snuffboxes. Many more instances could be quoted of even severer penalties meted out to the makers of plate alone, who formed the majority of the guild members. It was only toward the middle of the eighteenth century, from 1740 onward, that any significant number of goldsmiths began to specialize in making snuffboxes, though earlier than this Daniel Gouers was something of a specialist box-maker before his bankruptcy in 1736, even though he also made tableware and sword hilts. So, seemingly, was J.-M. Lemaire. But at that period they were probably rare exceptions. In any case, the manufacture of gold boxes by specialists was always combined with making jewelry and small objects like cane heads, etc. A typical list of the sort of things these specialists made is found in the announcement of the sale of the stock in trade of the well-known boxmaker Pierre-François-Mathis de Beaulieu (*maître* 1768) when he retired from business in 1783. It included:

Tabatières d'or émaillé et avec miniatures, partie enrichie de diamans et de perles fines, boîtes de caillou, flacons de cristal de roche, boîtes à mouches et à rouge, étuis d'or émaillés et enrichis de diamans, bonbonnières de cristal de roche, couteaux à lames d'or, à lames d'argent doré et autres, souvenirs garnis en or et en diamans, tablettes garnies de perles fines, lunettes montées en or, chaînes, tablettes de brasselets, boucles de cols, boutons, pommes de cannes, et crochets d'or, cannes à pommes d'or et autres, coulans de bourses, pelotons garnis en or, clefs de montres garnies en brillans, médaillons, cœurs et navettes d'or, petit cabriolet en or à mécaniques....

UNLIKE MODERN trade unions the guild regarded itself as deeply concerned with the quality of the work produced by its members. Technically inadequate boxes could be (and were) confiscated by the *gardes*. It is not the place here to discuss the technique of the goldsmith's craft,<sup>56</sup> the use of the *recingle* for embossing, for instance, or the various types of *ciselets* used for chasing gold, or the actual methods of machine turning and the various techniques of enameling. For particulars of these the reader must refer to the standard manuals, of which there are many. It is, however, desirable to draw attention to one particularly admirable feature of the Parisian snuffboxes, the integral hinge. This was not only almost invisible, or totally so, on the exterior of many boxes, but permitted a perfect fit between lid and body so that no trace of the finely powdered tobacco within could escape. At the same time, the lid could be opened to an angle of 120 degrees. In spite of this the hinges of boxes were quite frequently broken by being forced back too far. Lazare Duvaux's *Livre-Journal* quite often mentions boxes brought in for repair, and boxes in this collection (Catalogue Nos. 3 and 8) have had their hinges repaired. When Diderot came to write the article "Tabatière" for the *Encyclopédie* (which was, as its title page emphasized, especially a *Dictionnaire Raisonné . . . des Métiers*), he filled all but a few lines of the three

56. The best short account of the technique of the goldsmith's craft is contained in Lanel, *L'Orfèvrerie* ("Que Sais-Je?" series).



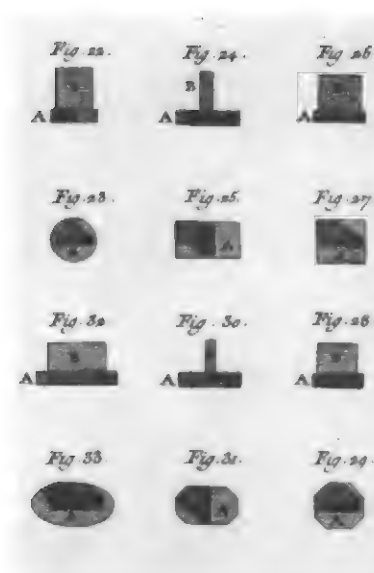
columns assigned to snuff boxes with a highly technical account of “la partie la plus difficile à faire dans une tabatière d’or ou d’argent, ou montée en l’un ou l’autre de ces métaux, c’est la charnière.” Discussion of other techniques involved in box-making was entirely omitted, though many of them were included in other articles in the *Encyclopédie*, such as “Orfèvrerie” or “Émail.” It is perhaps worth drawing attention to the illustrations of the wooden *maindrons* of various patterns on which gold boxes were first roughly beaten into the required shape. These are reproduced to the right, from an illustration to the article “Orfèvrerie” in the *Encyclopédie*. Although Diderot hardly discusses them at all, they give a useful idea of the simpler and more popular shapes for boxes around 1770, when the encyclopedia was first issued.

THE MAKERS’ marks on many gold boxes have been defaced beyond the possibility of interpretation (see Catalogue No. 6 below), but to attempt to identify their makers on stylistic grounds is an even more hazardous business than with unstamped or undocumented furniture (see Introduction to Volumes I and II of this catalogue, pp. LXI–LXVI). No doubt certain of the greatest specialists like Gouers, Ducrollay, or Le Bastier introduced innovations in design or technique from time to time, but without question these were quickly copied by other goldsmiths. A thorough acquaintance with a large range of the works of some of the outstanding boxmakers may occasionally justify an expert in hazarding a tentative attribution of the authorship of a box in a very distinctive style. Some of the problems raised by such attributions are discussed under Catalogue No. 16 below.

Most goldsmiths engaged in making snuffboxes, however, produced works in a large variety of shapes and styles of decoration. Even the uniformity of style perceptible in the works of, say, the *ébéniste* Jean-Henri Riesener (*maître* 1767–1806) or an *orfèvre* like Robert-Joseph Auguste, is hardly to be expected with works on so small a scale as snuffboxes. The word *georgette* might be supposed to apply to a particular style of box made by Jean George, but in fact contemporary usage makes it clear that it designated boxes made of entirely different materials and of totally different designs that probably have in common merely the fact that George made them, and possibly that his name was inscribed on the bezel.

THE TECHNICAL merits and aesthetic principles of the Parisian box in the eighteenth century were so great that it was universally admired and was paid the compliment of being imitated widely in England, Germany, Russia, Switzerland, and Italy<sup>57</sup> (see Catalogue Nos. 25–29). Although functionally designed and continuing in daily use throughout the eighteenth century and much later, snuffboxes evidently became collector’s objects quite early on. Their appearance in sale catalogues such as that of the Comtesse de Verrue in 1737 (she owned some two hundred), Gaignat in 1769 (see Catalogue No. 19 below), the Prince de Conti in 1777, or the Duc d’Aumont in 1782, and the high prices for which they sometimes sold, bear witness to this. Toward the end of the Louis XVI period, Sébastien Mercier declared

57. Gold snuff boxes made by English, German, Swiss, Russian, and other foreign craftsmen are discussed by both Snowman and Le Corbeiller.



Detail of plate from the *Encyclopédie* showing plans and elevations of the *maindrons* used in shaping snuffboxes of conventional design. Wallace Collection

in *Le Tableau de Paris* that it was becoming fashionable to have a box for each day of the year. Emphasizing the important role they played in contemporary life, he wrote: “On est dispensé d’avoir une bibliothèque, un cabinet d’histoire naturelle & des tableaux, quand on a trois cents boîtes.”<sup>58</sup> Legend has assigned the possession of 365 boxes to numerous famous figures and many well-known eccentrics. So vast a collection was probably much more rare than is generally supposed. Horace Walpole declared that “hundreds of old-fashioned snuff-boxes”<sup>59</sup> were included in the Duchess of Portland’s sale in 1786, but his statement is hardly borne out by the printed catalogue of the sale, where less than fifty are listed. As early as 1723 the Duchesse d’Orléans owned eighty-seven snuff boxes; in the inventory taken at the death of Mme de Pompadour, forty-eight gold boxes are described, but she must have given large numbers away as bequests; and of the Prince de Conti’s collection, the author of *Les Fêtes de Louis XV* tells us: “L’inventaire de ce Prince, a été fort singulier. On parloit à son mort de 800 tabatières et de 4000 bagues.”<sup>60</sup> Here again, the inventory taken after his death in fact included only 432 rings. No doubt the number of his gold boxes is exaggerated also—there were only thirty-four included in the two sales held after his death in 1777. But that the prince collected snuff boxes is certain. Mlle Duthé, the actress, assures us in her *Mémoires* that he acquired a new box with each new mistress, to enclose some particular favor he had demanded from her. Snowman illustrates (figs. 324–327) a box in the Rijksmuseum, Amsterdam, chased with an open book of music inscribed “Menuet-Conti” and “Chanson-Conti” that was probably made for him.

Napoleon was a great snuff-taker, too, and had a large collection, though he was not particularly interested in their quality, except perhaps for those numerous diamond-set boxes with or without his portrait that he frequently gave away as presents. His contemporary and enemy the Prince Regent (later George IV) was also a great giver of gold boxes as presents, but, as might have been expected of so great an admirer of *dix-huitième* art, he formed a splendid collection of French and other snuff boxes for himself. The majority of them were unfortunately given away or melted down after his death.

The abolition of the guilds at the Revolution started a serious decline in craftsmanship in almost all fields (see Introduction to Volumes I and II of this catalogue, pp. XLIV–XLV), and this applied to the making of snuff boxes also. But, in any case, the fashion for snuff-taking was becoming somewhat *démodé* by the end of the eighteenth century. In 1804, Kotzebue visiting Paris remarked that “to take snuff is becoming rather out of fashion, while smoking is coming into vogue in its stead.” Cigar smoking was introduced into Paris from South America before the Revolution and possibly cigarette smoking also, for an anonymous French print of 1795 shows two men smoking cigarettes.<sup>61</sup> Turkish cigarettes were certainly introduced into Europe before 1789.

58. *Le Tableau de Paris*, II, p. 220.

59. *Letters of Horace Walpole*, ed. Paget Toynbee, XIII, no. 2578, p. 376. Letter to Thomas Walpole the younger dated April 8, 1786.

60. Quoted in Yve-Plessis, *Vie Privée du Prince de Conti*, p. 290.

61. Detail illustrated in Corti, *op. cit.*, fig. 62. The habit was known in Spain long before this, and Casanova mentions tubes of paper filled with Brazilian tobacco, which he saw being smoked in Spain in 1768.

It is said that the first attempt to produce a pastiche (or a forgery) of an eighteenth century Parisian gold box was made in the reign of Louis-Philippe by a goldsmith named Laferre.<sup>62</sup> That he should have done so at this moment of time is very likely, for this was the first occasion since the Revolution that an interest in *dix-huitième* art began to show signs of awakening in France (see an article in the *Times Literary Supplement*, July 1, 1960, pp. 409–411). Even before this, in Louis XVIII's reign, no less than seventy-five gold boxes had been included in the Robert de Saint-Victor sale in 1822, some of which fetched prices in the 1,000 to 2,000 franc range, though the majority seem to have averaged only about 600 to 700 francs. In the previous year, at the Dubreuil-Lenoir sale, five tortoiseshell and gold boxes set with miniature enamel portraits of Louis XIV and his court had fetched prices ranging from 2,500 to 4,050 francs. Nothing like this had happened at auction since the Conti sale of 1777, when a double snuff-box had reached 2,000 livres, but on this later occasion the high prices were probably paid as much on account of the portrait miniatures as of the boxes themselves. Portrait miniatures of historical personages of the old French court became extremely popular in the Restoration period. A consequence of this demand was that large-scale forgeries of Petitot portrait miniatures began to be made in Paris by the Swiss enamelers Constantin, Durfey, Lambert, Souter, Soison, and others, some of which are remarkably deceptive. But it was a long time before the price of gold boxes began to pass beyond the \$500 mark in the sale room. At the Pembroke sale of May 5–9, 1851 (one of the key sales in the return to fashion of eighteenth century French art), a gold box decorated with six miniature views of Louis XVI and his court in various apartments at the Palais des Tuileries by Van Blarenberghe (see Catalogue No. 8) was bought in at £257.5.0. The awakening taste for these things is reflected in the four hundred gold boxes, many but not all of them French, that were lent to the Special Loan Exhibition at the South Kensington Museum in 1862. Three years later, at the *Musée Rétrospectif* in Paris over two hundred items were included under the heading *Bijouterie: XVIII<sup>e</sup> Siècle*, the majority of which were gold snuff boxes. The Demidoff sale of 1863 included a considerable group of French snuff boxes, many of which fetched high prices, several of them selling for over 9,000 francs and one rising to 11,900 francs. The last price was paid for a gold box described as *richement ciselée* and set with an enamel miniature after Greuze's *Marchand de Fritures*. It must have been of the type referred to above on page 101. Less than a decade later at the Allègre sale, an oval box dated 1767, also inset with six miniatures by Van Blarenberghe, reached 27,200 francs, which remained an auction record for many years. In 1883, Samson Wertheimer, the dealer, created something of a sensation by purchasing the entire Goding Collection of 190 boxes for £40,000. From that time onward French (and other) gold boxes were widely collected by all admirers of

62. These were perhaps the work of Alexandre Leferre (working after 1838), whose evocations of the Louis XV style are illustrated by Nocq and Dreyfus, pls. LXXXVII, LXXXVIII, nos. 158, 162. Leferre is there identified as the son of Jean-Louis Lefèvre (*maître* 1781), member of a family active as goldsmiths in Paris since the fourteenth century. Nocq (*Le Poinçon de Paris*, III, s. v. J.-L. Lefèvre) suggests that the surname Leferre (*bijoutier garnisseur et fabricant de tabatières*), which occurs regularly in such nineteenth century Parisian trade directories as the Azur or Bottin, may be a variant form of the family name.

the French decorative arts of the eighteenth century.<sup>63</sup> Perhaps the largest collection of fine gold boxes ever assembled was that brought together by Sir Henry Hawkins (later Lord Justice Brampton) in the last decades of the nineteenth century. This was dispersed in five sales at Christie's extending from 1896 to 1936. At the 1904 sale (when a total of £77,662 was obtained) a single gold box, set with enamel miniatures by Hamelin surrounded by brilliants, was bought by Duveen (acting for J. Pierpont Morgan) for the astonishing sum of £6,400. This was the highest price attained by any box before the outbreak of the First World War and the general depreciation of currencies that followed in its train. It also initiated a decade of ever-increasing demand for gold boxes in the auction room, though none ever reached quite the figure achieved by the Hawkins box. Prices for a single box during these years exceeded £2,000 on numerous occasions, but the nearest that any of them reached to the price that Pierpont Morgan had paid in 1904 was £4,000. This was paid in 1910 at the Baron Schroeder sale at Christie's for a box set with miniatures by Charlier after Boucher. This box had first appeared in the sale room in 1895 and was sold by the Earl of Somerset for £1,000. By 1912 its price at the Wertheimer sale had again dropped to £2,660 and was exceeded by another box in the same sale, set with hunting scenes dated 1762, which fetched £3,200.

All these prices were paid in gold pounds, and it is doubtful if they have ever been surpassed at auction since the 1920s. It is true that in 1922 at the sale of Sir Marshall Edward Hall at Christie's a single box fetched £4,000 and another set with a portrait of Mme de Pompadour went for £3,360 in 1928. But these were no longer pre-1914 English pounds. And, in any case, after the second of these sales there was a catastrophic fall in prices until some years after the last war.

Difficult as it is to compare monetary prices paid at widely different dates in history, it seems likely that the Hawkins box of 1904 must have fetched at least double the £23,000 attained by a *boîte à portraits* listed among the *Présents du Roi*, at Sotheby's on November 25, 1968. It will perhaps suffice to conclude this brief survey of the history of gold boxes in the auction room by mentioning the Chester Beatty sale held in two parts at Sotheby's on December 3, 1962, and June 17, 1963. On this occasion 172 gold snuff-boxes reached a total of £124,029. But even so this was less than half the value of the 40,000 gold pounds that Samson Wertheimer had paid eighty years earlier for 190 boxes from the Goding Collection, if we accept the "Reitlinger factors"<sup>64</sup> for conversion of pre-1914 sterling to present currency values.

F. J. B. WATSON

63. Maze-Sencier, *op. cit.*, pp. 216–218, lists a large number of names of persons known to collect *boîtes et tabatières* at the period when he was writing (1885).

64. See the handy table printed on p. xii of *The Economics of Taste*, II. Mr. Reitlinger tells me that these factors will be revised upward in his supplementary volume, which will appear in 1970. In this he will argue that it is now necessary to multiply prices in the 1900–1914 period by eight to convert them to 1969 values. I am grateful to him for casting a critical eye over these last few pages of the Introduction.

# 1 Snuff box

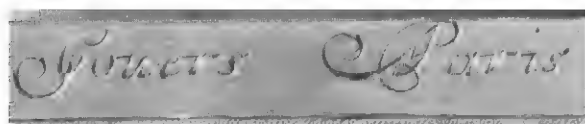
L.  $3\frac{3}{16}$  (8.4); D.  $2\frac{5}{16}$  (5.9); H. 1 (2.5).

GOLD BOX of irregular cartouche shape with rounded ends. It is heavily chased on top and bottom with a large rococo cartouche enclosing asymmetrical shell forms, scrolls, etc., and bordered with cartilaginous shellwork. A cupid and two children are playing around the central scroll of the top, which has a heavily stepped border and a prominent thumbpiece. The sides are chased with twisted flutes alternating with leaves and foliated trails on a granulated ground with a shell cartouche in the center of the front and back.

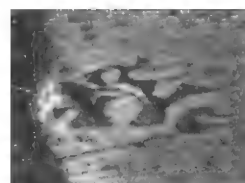
The interior of the lid is fitted beneath a crystal panel with a miniature, in gouache on ivory, of a semi-naked woman, half-length, against a landscape background. She clasps a dove in her hands.

It is in the manner of Rosalba Carriera (1675–1738) but not by her, and is a variation on the Chastity which she executed for the Accademia di San Luca in 1705. This painting she repeated several times in miniature (an example in the Royal Museum of Fine Arts, Copenhagen, and another at Windsor are illustrated in Colding, *Aspects of Miniature Painting*, figs. 135, 137). It was also copied by other miniaturists, e.g., by Cornelius Hoyer (miniature in the Copenhagen Museum of Fine Arts, illustrated in Colding, *op. cit.*, fig. 169). The authorship of the miniature in No. 1 is, however, unknown.

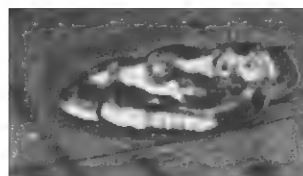
Engraved on the bezel in front: *Gouers AParis*.



Marked illegibly several times inside the front, including the mark of the Paris goldsmith Daniel Govaers (or Gouers, *maître* 1717–1754). See Biography for a discussion of Gouers's marks.



A griffin's head (*tête de griffon*), the charge mark for old works of gold of the *sous-fermier* Hubert Louvet (1732–1738).



Marked on the bezel to the right with two marks (defaced), one perhaps a crown, the discharge mark of the *sous-fermier* Jacques Cottin for



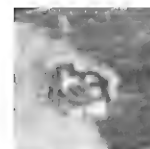
*Interior of lid*



*Designs for snuffboxes after Meisssonier, from the Encyclopédie*



small gold objects (1727–1732); the other possibly a dog's head (*tête de chien*), the discharge mark of Hubert Louvet for small gold objects.



REFERENCES: SNOWMAN, *Eighteenth Century Gold Boxes of Europe*; figs. 150, 151; APOLLO, January 1968, pp. 47–48, fig. 1.

EXHIBITED: *Tabatières*, Institute of Fine Arts, New York University, 1962, catalogue no. 25; *France in the Eighteenth Century*, Royal Academy, London, 1968, catalogue no. 870, fig. 393; Victoria and Albert Museum, London, 1968.

The shape appears to be that known in English as a “crab box” (see Introduction, p. 91, note 21).

The design of No. 1 resembles certain of the designs for boxes by J.-A. Meisssonier engraved by Gabriel Huquier in the *Huitième Livre des Oeuvres de Meisssonier*, issued in 1725 (Guilmard, *Les Maîtres Ornemanistes*, p. 155). These were re-engraved by Robert Bénard after drawings by J.-R. Lucotte to illustrate the article “Orfèvre-Bijoutier” in the *Encyclopédie* of Diderot and d’Alembert (illustrated at left) presumably as being particularly typical of their period.

A very similar box, also engraved with the name of Daniel Gouers on the bezel, and dated 1733/1734 but with the addition of diamonds (a favorite device with this craftsman), is in The Metropolitan Museum of Art, New York (illustrated below).

*Box by Gouers. The Metropolitan Museum of Art, bequest of Catherine D. Wentworth, 48.187.420*



## 2 Snuff box

L.  $3\frac{3}{16}$  (8.4); D.  $2\frac{1}{16}$  (6.8); H.  $1\frac{1}{16}$  (4.0).

OVAL GOLD box with sides flaring out toward the base, heavily chased with twisted gadrooning around the sides and with landscapes within shaped cartouches on lid and base.

On the lid is a seashore with two figures, ruined buildings, and a lighthouse; a fisherman is poling his boat toward the shore. This is enclosed within a shaped and scrolled cartouche with two cupids playing in the center of the lower edge. On the base, in lower relief, is a seascape with ruined buildings and, in the distance, a mountain with a walled town. The lid is surrounded by a heavily stepped molding and has a prominent thumb-piece chased with foliated trails. The twisted gadrooning around the sides is interspersed with foliage and shell forms and has a blank rococo cartouche in the center of the front.

The interior of the lid is set with a small oval miniature somewhat in the style of John Smart (1741–1809), but clearly not by him, for it is of painted enamel, a technique never used by Smart. It shows the head and shoulders of a young woman, full-face, her hair dressed high with strings of pearls in it and wearing a black velvet band around her neck. It represents Lady Bagot (see below).

Marked inside the rim of the lid (almost entirely illegibly) and inside the bottom. If ever it bore marks on the interiors of the sides, they have been entirely obliterated.

The mark of the Paris goldsmith Jean Ducrollay (*maître* 1734–1764/1765).



A griffin's head (*tête de griffon*), the charge mark



for old works of gold of the *sous-fermier* Hubert Louvet (1732–1738).



The crowned letter v, the mark of the *maison commune* for 1736/1737.





*Interior of lid*

*Base*



Marked on the bezel with a dog's head (*tête de chien*), the discharge mark of Hubert Louvet for small gold objects.



REFERENCES: Le Corbeiller, *European and American Snuff Boxes 1730–1830*, fig. 9; *Apollo*, January 1968, pp. 48–49, fig. 3.

EXHIBITED: *Tabatières*, Institute of Fine Arts, New York University, 1962, catalogue no. 15; *France in the Eighteenth Century*, Royal Academy, London, 1968, catalogue no. 865, fig. 390; Victoria and Albert Museum, London, 1968.

The miniature in the interior is evidently a later addition and the work of some unidentified English miniature painter working about 1780. The sitter's hair is dressed in a style in fashion from 1775 to 1780. An old note in manuscript inside the leather case containing the box reads:

HEIRLOOM

Gold Snuff box enclosing miniature of Lady Bagot from Lord B's Mother's aunt the countess of Guildford

This note is not strictly accurate. The sitter is Elizabeth Louisa, daughter of the 2nd Viscount St. John, who married, on August 20, 1760, Sir William Bagot, Bt., created Baron Bagot in 1780. The latter's mother was Lady Barbara Legge, daughter of the first Earl of Dartmouth, whose sister-in-law was Elizabeth, daughter of Sir Arthur Kaye, second wife of Francis, first Earl of Guildford.

It is characteristic of the care that Parisian craftsmen lavished on the smallest details of boxes that the landscape chased on the base of No. 2 should be in lower relief than that on the lid. Thus the outer molding in which it is framed protects the landscape from wear and abrasion when the box is standing on a table.

### 3 Snuff box

L.  $2\frac{3}{16}$  (7.5); D.  $2\frac{1}{4}$  (5.7); H.  $1\frac{3}{8}$  (3.5).

RECTANGULAR box of gold and mother of pearl. The entire surface is veneered with a twisting pattern of lozenges of mother of pearl arranged in rows and engraved with striations and shell forms outlined with narrow fillets of hollow chased gold. The edges of the box throughout are chased with sinuous reeding. It has a particularly long, thin thumbpiece.

Marked inside the lid, inside the bottom (both maker's mark only), inside the right-hand side, and, somewhat unusually, on the outside of the rim of the lid at right and left (marks inside box much defaced).

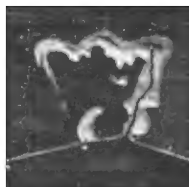
The maker's mark (illegible on all three strikes; see below).



A much-rubbed foot, the charge mark for gold of the *sous-fermier* Louis Robin (1738–1744).



The crowned letter C, the mark of the *maison commune* for 1744–1745.



Marked on the exterior of the rim of the lid with a fox's head (*tête de renard*), the discharge mark for small works of gold of the *sous-fermier* Louis Robin and with a fly (*une mouche*), the countermark of the *sous-fermier* Antoine Leschauldel (1744–1750).



The number 9715, probably a dealer's stock number, is written inside the lid in black ink.

REFERENCES: Snowman, *Eighteenth Century Gold Boxes of Europe*, fig. 270, top right; Le Corbeiller, *European and American Snuff Boxes 1730–1830*, p. 23, fig. 56.

EXHIBITED: *Tabatières*, Institute of Fine Arts, New York University, 1962, catalogue no. 29; *France in the Eighteenth Century*, Royal Academy, London, 1968, catalogue no. 856, fig. 388; Victoria and Albert Museum, London, 1968.

Formerly in the collection of Baron Max von Goldschmidt-Rothschild, Frankfurt am Main.

Hitherto the date-letter on this box has been read as a crowned o for 1754/1755 or a q for 1756/1757 and the maker's mark as that of Charles Le Bastier (*maître* 1754–after 1783). This is certainly incorrect; only the first initial c of the maker is legible and the *différend* is illegible in all three strikes.

The date 1744/1745 is certainly more in keeping with the rococo character of the box than a date in the mid-1750s. Compare, for example a mother-of-pearl box by Claude de Villers (*maître* 1718–1755), dated 1747/1748 in the collection of the late Duchess of Kent (illustrated in Snowman, *op. cit.*, pl. 215, front left).

As on No. 8, the lid is attached by a frame slipped over the upper edge of the box, to which the hinge is affixed, probably an indication that the hinges were broken at some time.

A somewhat similar but more richly decorated box by Louis Roucel (*maître* 1763–1787) is in the Wallace Collection, London (*Illustrated Catalogue of the Furniture . . . and Objects of Art*, 1920, no. XVIII.A.76). It is dated 1767/1768.



## 4 Snuff box

L.  $3\frac{3}{8}$  (8.1); D.  $2\frac{1}{4}$  (5.7); H.  $1\frac{3}{4}$  (4.5).

RECTANGULAR gold box with two compartments, one above, the other below, and two lids. The sides, chased with a lattice pattern of squares alternately granulated and pounced, are enameled *en plein* with trails of flowers (roses, lilies, narcissus, etc.) in naturalistic colors around a series of twelve oval miniatures, in gouache on vellum, of members of the royal house of France and their close relatives (see pp. 124–126). The miniatures are mostly after Jean-Marc Nattier (1685–1766), each inset beneath a convex crystal glass cover and framed in a narrow lobed border of chased gold. Within each lid is a larger miniature: Louis XV (above, oval), and his queen, Marie Leszczyńska (below, rectangular).

The miniatures have been traditionally said to represent:

*On upper lid:* Princesse Marie-Josèphe of Saxony (1731–1767), Dauphine of France, left (but see below, pp. 124–125), and her husband, Louis (1729–1765), Dauphin of France, son of Louis XV.

*Inside upper lid:* Louis XV (1710–1774), king of France.

*On lower lid:* The Duc de Bourgogne (1751–1761), left, and his brother the Duc de Berri (1754–1793), later Louis XVI (but see below, pp. 125–126); both were sons of the Dauphin.

*Inside lower lid:* Marie Leszczyńska (1703–1768), queen of France and wife of Louis XV.

*On front:* Don Philippe, Duke of Parma (1720–1765), left, Princesse Marie-Zéphyrine (“Petite Madame”) (1750–1755), center (but see below, p. 126), and Louise-Élisabeth, Duchess of Parma (1727–1759), right, wife of Don Philippe. The latter two were daughters of Louis XV.

*On back:* Madame Sophie (1734–1782), left, Madame Louise (1737–1787), center, and Madame Victoire (1733–1799), right. All three were daughters of Louis XV.





*Interior of upper lid; front*

*Lower lid*

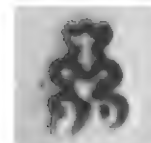


*On right end:* Madame Adélaïde (1732–1800), daughter of Louis XV.

*On left end:* Madame Henriette (1727–1752), daughter of Louis XV.

Marked inside the bottom of the lower compartment. Other marks may be concealed by the division between the compartments and the miniatures inset into the interiors of the lids.

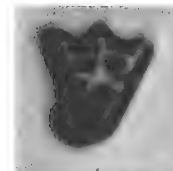
The mark of the Paris goldsmith Jean Ducrollay (*maître* 1734–1764/1765).



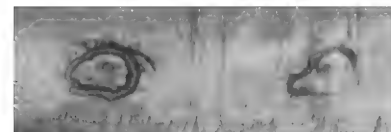
An arm, the charge mark for gold of the *sous-fermier* Antoine Leschaudel (1744–1750).



The crowned letter I, the mark of the *maison commune* for 1749/1750.



Marked on the bezel of the lower lid to the right with two discharge marks, the salmon's head (*tête de saumon*) used by the *sous-fermier* Antoine Leschaudel for gold and small silver and the hen's head (*tête de poule*) used by the *sous-fermier* Julien Berthe (1750–1756) for small gold and silver.



REFERENCES: R. and M. Norton, *A History of Gold Snuff Boxes*, frontispiece; Snowman, *Eighteenth Century Gold Boxes of Europe*, figs. 256–263; *Apollo*, January 1968, pp. 50–51, in color, pl. III; Bramsen, *Nordiske Snusdåser på europæisk baggrund*, pl. 124.



EXHIBITED: *Art Treasures Exhibition*, Parke-Bernet Galleries, New York, 1955, catalogue no. 238 (illustrated); *Tabatières*, Institute of Fine Arts, New York University, 1962, catalogue no. 17; *France in the Eighteenth Century*, Royal Academy, London, 1968, catalogue no. 862, fig. 385; Victoria and Albert Museum, London, 1968.

Said formerly to have been in the collection of a member of the Hapsburg family; subsequently in those of Mrs. Meyer Sassoon, London, and D. Bingham, New York.

It has been asserted traditionally that No. 4 was made for Marie Leszczyńska in commemoration of the recovery of Louis XV from a dangerous fever at Metz in 1744, but this seems very doubtful. The painful consequence of the break of the king's relations with Mlle de Châteauroux and their renewal after his recovery are not the sort of incidents that the queen would have wished to recall. There are curious discrepancies between these events and the date of the box; among the problems presented is the fact that neither the Duc de Bourgogne nor Princess Marie-Zéphyrine was born in 1749/1750 (see above and below). It was, in any case, common practice for the king to make presents of boxes embellished with his own and the queen's portraits in miniature, and numbers are mentioned in the lists of royal gifts in the archives of the Ministère des Affaires Étrangères. No. 4 may be no more than a particularly rich development of this theme. It was perfectly usual at this date to insert portrait miniatures into snuff-boxes.

Thus the list of *Présents du Roi* mentions that the goldsmith Jean-François Garand (*maître* 1748) supplied a not dissimilar box in 1762:

Une boîte carrée, avec les portraits dessus et dessous des Mesdames Adélaïde, Victoire, Sophie et Louise.  
Sur les bords, ceux du duc de Berry, du comte de Provence, du comte d'Artois et de Madame, le tout en émail, monté en cage et doublé d'or; toutes les bordures des portraits composées de 2,000 brillants, pesant 33 karats. Pour le façon, l'or et les portraits. 6,800 liv. Le prix des diamants est en sus.



*Interior of lower lid*

*Back*



Right end



Left end



This box did not include miniatures of the king and queen. It is a little surprising that the royal miniatures appear inside and not on the lid of No. 4, but instances where the royal portraits are inserted inside the lid are not uncommon, e.g., the gold box by Daniel Gouers (*maître* 1717–1754) referred to below.

A box of similar character inset with sixteen portraits of members of the royal house of France, dated 1774–1780 and signed on the bezel *Menierre Rue Monconseille à Paris* (presumably for the goldsmith Paul-Nicolas Ménière [*maître* 1775–1826]), is in the Musée Cognacq-Jay, Paris (Jonas, *Catalogue*, 1930, no. 489).

A simpler box, decorated with miniature portrait heads of women after Nattier, is at Waddesdon Manor, Buckinghamshire (illustrated in Snowman, *op. cit.*, fig. 332). It is struck with the mark of Jean-Marie Tiron (*maître* 1748–after 1781), known as Tiron de Nanteuil, and bears the Paris date-letter for 1765/1766.

Another box of somewhat similar character with large rectangular group portraits of Louis XVI, his family, and direct ancestors back to Henry IV and Marie de Médicis entirely filling each of the six sides was formerly in the G. Bernard Collection (photographs in the Albums Maciet, Musée des Arts Décoratifs, Paris). It was apparently dated 1782 and might therefore have been a royal gift to the Grand Duke Paul and his wife Maria Feodorovna, who were visiting Paris incognito as the Comte and Comtesse du Nord in that year. No maker's name is recorded.

But the closest analogue to No. 4 is perhaps provided by an object known as *Le Fleur de France* now in the Museo Arqueológico Nacional, Madrid (illustrated in color in Mitford, *Madame de Pompadour*, facing p. 129). This takes the form of a large, framed fleur de lys of enameled gold, the three “petals” of which are set with small miniatures of Louis XV and his immediate family. They are the work of Glokeur de Surchamps.

The glass panels protecting the miniatures on the exterior of the box project unusually proud of

the surface and are perhaps replacements. A very similar box signed by Jean Ducrollay and dated 1750/1751, but with oval panels of moss agate in place of miniatures, is in the Louvre (Heine bequest, inventory no. o A7970; illustrated at right). It is possible, though far from certain, that the miniatures on No. 4 replace earlier panels of moss agate or similar material, or perhaps other miniatures (see below).

The practice was not uncommon. An instance is the gold box by Gouers mentioned above, dated 1726 (sold Sotheby's, London, November 25, 1968, lot 148 [illustrated in catalogue]). This appears at least twice on the lists of the *Présents du Roi* and was given successively to the Maréchal de Belle-Isle in 1741, returned by him and re-presented to M. Thellusson, the Genevan envoy, in 1744. It must also have been presented earlier, soon after it was made, though the records of this transaction have not been traced in the archives of the Ministère des Affaires Étrangères. Nevertheless, the royal miniatures within the lids cannot date from anything like as early as this and must be additions on the occasion of one of the later presentations.

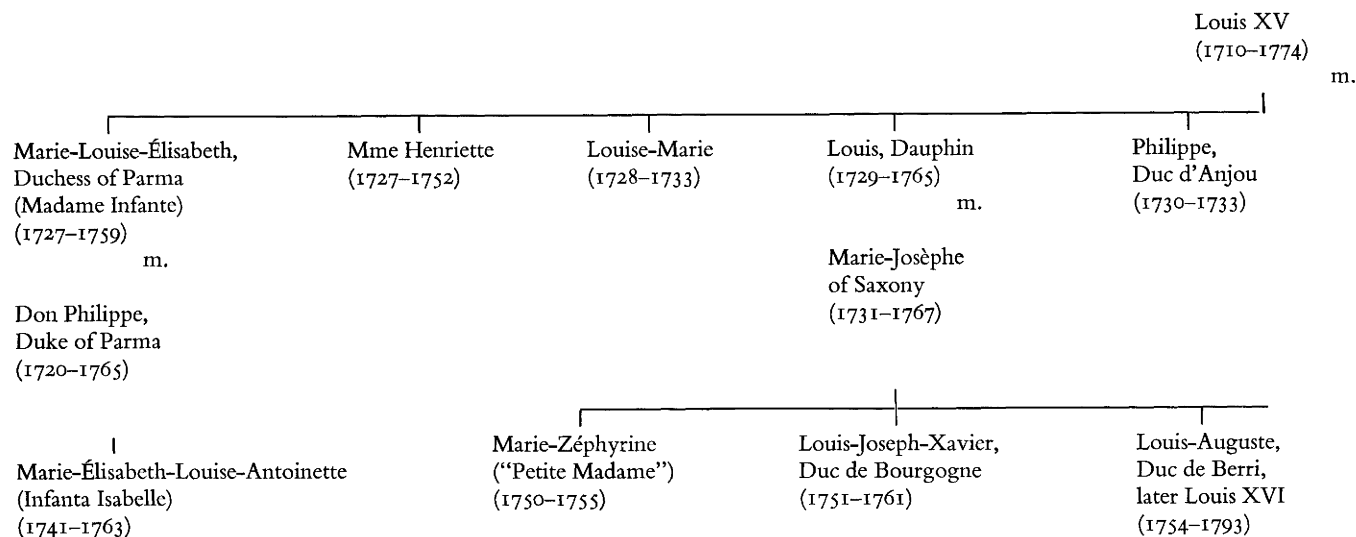
It is well known that when in September 1753 Madame Infante returned to Parma, her father loaded her with presents; according to d'Argenson's *Journal* (VIII, pp. 133-134, entry for September 28, 1753) she departed with "une grande quantité de chariots chargés de toutes sortes de nippes que le roi lui donne." Pierre Verlet has suggested, plausibly enough, in a letter to the compiler, that No. 4 may have been a commemorative gift to the princess on this occasion. The practice was not unknown. A gold box by J.-B. Bertin (*maître* 1740-1771), the sides set with miniatures by Cornelius Hoyer of Stanislas Leszczynski, his wife Katarzyn Opalinska, their daughter Marie Leszczynska and her husband Louis XV, the latter's son the Dauphin and his wife Marie-Josèphe de Saxe together with Stanislas's granddaughter Madame Infante and his great-grandson, the future Louis XVI, was produced in



Box by Ducrollay. Louvre, Heine bequest

1766 presumably in commemoration of the King of Poland's death in that year (Chester Beatty Collection, sold Sotheby's, London, June 17, 1963, lot 296 [illustrated in catalogue]). Besides, in this instance, such a memento of her closest relations would have been particularly appropriate, for her parting with them was an exceptionally tearful one (Luynes, *Mémoires*, XIII, p. 69).

The ages of the sitters shown on the box, or at any rate, of the younger ones, accord with the date 1753 much more happily than with 1749. As a possible hypothesis, Verlet suggests that, in order to produce a box rapidly for a present to the departing princess, an earlier box might have had its decoration of agate panels or miniatures removed and replaced by more recent miniatures. This would account not only for the difficulty of reconciling the ages of the sitters with a box made in 1749 but would explain why the miniatures



have the appearance of being a later addition. It might also explain why the king and queen appear on larger miniatures within the two lids, since, in this case, the box would not have been the usual official gift from the sovereign to an ambassador or diplomatically important personage, but merely a souvenir of the recipient's family, especially of younger members, from whom she parted with such regret (see Duc de Luynes, *Mémoires . . .*, XIII, p. 69).

The portrait miniatures on No. 4 present some iconographical puzzles, but all are probably based on full-sized portraits, the majority by J.-M. Nattier, the favorite portrait painter of the queen and her daughters as well as of the ladies of the court in the middle years of Louis XV's reign. Those still identifiable are listed below:

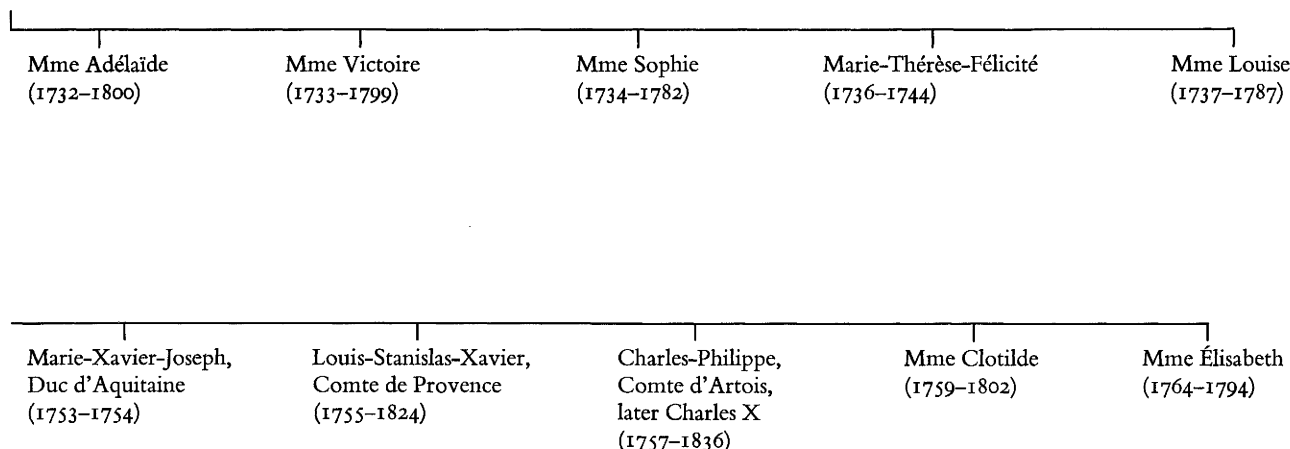
*Inside lids:* Louis XV after Nattier's portrait commissioned in 1742 delivered in 1745 (see Engerand, *Inventaire des Tableaux Commandés par les Bâtiments du Roi*, p. 328). There are versions in the State Hermitage Museum, Leningrad, and elsewhere. Marie Leszczyńska after Nattier's portrait exhibited in the Salon of 1748 (Engerand, *op. cit.*, p. 336). The original is now at Versailles.

*On upper lid:* Neither portrait appears to be certainly after Nattier. He painted the Dauphin

twice. One portrait, painted in 1747 and exhibited in the Salon of that year, showed him in bust in armor. The original had already been lost by 1761. A copy is in the Dijon Museum, another at Versailles. It differs from the miniature on the box. The second, of which only the head was begun, had also disappeared by 1761. All that is known of it is that it was painted after 1748 (see Nolhac, *Nattier, Peintre de la Cour de Louis XV*, pp. 131-132). It is not impossible that the miniature is copied from this missing portrait.

The second miniature on the upper lid presents difficult problems also. It would be natural to suppose that it represented the Dauphin's wife. Nattier's portrait of the Dauphine Marie-Josèphe de Saxe, painted in 1751, which might have been expected to be used on the box, is now at Versailles and in no way resembles this miniature. That portrait shows a distinctly older woman, for the Dauphine was born in 1731 and the girl here seems to be no more than adolescent. It would be curious if it represented the first Dauphine, Marie-Thérèse of Spain. She had married the Dauphin in 1745 and died in the following year at the age of twenty, considerably older than the girl appearing here. Moreover, as Madame Infante left Versailles on her marriage in 1738, she would not have known the

Marie Leszczyńska  
(1703–1768)



first Dauphine there, though she must certainly have come across her at the court of Madrid where Madame Infante spent her early married years. Marie-Thérèse was not apparently painted by Nattier.

An alternative possibility is that it represents Marie-Thérèse-Félicité, the only member of Madame Infante's immediate family to be absent from the box. The sixth daughter of Louis XV was born in 1736, two years before Madame Infante married and quitted Versailles. She had died in 1744. She does not appear to have been painted by Nattier but the portrait on the upper lid of the box does not seem incompatible with the appearance of an eight-year-old girl. Nevertheless it is puzzling that she, and not the Dauphine, should appear alongside the Dauphin, especially as she was already dead in 1753.

*On the lower lid:* Nattier did not paint the Duc de Bourgogne (born in 1751) until 1755 and therefore four years after this box was probably fitted with this miniature (see below). In any case that portrait showed him "en pied et vêtu d'un habit de velours garni de martre," evidently not the portrait here, where he appears in swaddling clothes with the ribbon and jewel of the Saint-Esprit. We know from the *Mémoires* of the Duc de Luynes

(XI, pp. 221, 222, entry for September 15, 1751) that Louis XV examined the infant almost immediately after its birth and had it wrapped in swaddling clothes in his presence. Immediately thereafter

le garde des sceaux, comme trésorier de l'Ordre [i.e., of the Saint Esprit], lui passe le cordon bleu au col, comme aux ecclésiastiques, avec le petit croix dont on fait usage en pareil cas et que l'on dit avoir servi à Henri IV.

The miniature here, perhaps, records that event though no large-scale original is known.

If, as suggested below, the miniatures were fitted to the box in 1753, neither the Duc d'Aquitaine (born September 8, 1753), nor the Duc de Berri (later Louis XVI, born 1754), nor the Comte de Provence (later Louis XVIII, born 1755) can be represented in the second miniature. The second portrait seems in fact to represent a girl rather than a boy. It is likely, therefore, to be a portrait of Marie-Zéphyrine de France, who was born on August 26, 1750, and was known as "Madame" or "Petite Madame." Nattier painted her in 1751 at the same time as he painted the Infante Isabelle and her mother (see above). The original is in the Pitti Palace, Florence (illustrated in Nollhac, *Nattier, Peintre de la Cour de Louis XV*, opp. p. 144) and

does not correspond to the portrait here. This must therefore either be an original miniature portrait or more probably copied from some unidentified portrait of "Petite Madame" by an unknown artist.

*On front:* Don Philippe, Duke of Parma, does not seem ever to have been painted by Nattier. The miniature closely resembles in pose and costume the portrait of Don Philippe painted by L.-R. Vialy (about 1680–1770) and engraved in 1746 by J.-J. Balcheou. But the sitter appears older here. However, Vialy exhibited another portrait of "Don Philippe Infant d'Espagne, duc de Parme" at the Académie de Saint-Luc in 1753 (catalogue no. 133). Although now untraceable, it could have provided the source for the miniature on the box. The two other miniatures represent Louis XV's daughter, Madame Louise-Élisabeth, Duchess of Parma, and her daughter the Infanta Isabelle (Madame Isabeletta) born December 31, 1741. The heads are based on a double portrait of mother and daughter painted by Nattier in 1750. On October 17, 1750, the Duchesse de Luynes wrote from Fontainebleau to her husband: "Nous avons vu aujourd'hui un tableau de Nattier pour l'Infant Don Philippe, que représente Madame Infante assise avec l'Infante Isabelle debout à côté d'elle. . . . La mère est très ressemblante, en agréable et en mignon, et la fille très flattée." This is probably the double portrait now in the gallery at Parma (illustrated in *Les Arts*, November 1910, p. 1). The letter goes on to add: "M. le Dauphin fait rester Nattier ici pour prendre Madame la Dauphine." This was to be the painting (now at Versailles) referred to above under *upper lid*.

*On back:* The heads of the three daughters of Louis XV are taken from three portraits commissioned from Nattier in 1747 and begun at Fontevrault in that year. They were delivered in 1748. Those of Mesdames Sophie, left, and Louise, center, were exhibited in the Salon of 1748 (Engerand, *op. cit.*, pp. 334–335). That of Madame Victoire was not shown. The originals of all three are now at Versailles; there are numerous repetitions, variants, and copies.

*On right end:* The head of Madame Adélaïde is probably taken from the study of her head which Nattier used for her portrait as the goddess Diana painted in 1742 (Engerand, *op. cit.*, pp. 327 ff.). The original is now at Versailles.

*On left end:* The head of Madame Henriette is likewise taken from the study of the head used by Nattier for the companion portrait to the last-mentioned painting, which shows her as Flora. It was likewise painted in 1742 (Engerand, *op. cit.*, pp. 327 ff.). The original is now at Versailles.

The authorship of the miniatures presents even more difficult problems than the iconography. Maze-Sencier (*Le Livre des Collectionneurs*, pp. 208–209) lists a large number of portrait miniaturists who appear in the accounts of the Menus-Plaisirs. Around 1750 the names of Jean-Étienne Liotard (1702–1790), Lebrun (either Michel Lebrun, died 1753, or his son, Louis-Michel, *peintre du Roy en miniature*), Jacques Charlier, and Pesnel are frequently found. The last supplied six portraits of Madame Infante for mounting on snuff-boxes in 1749, at 300 livres each. A few years later, in 1755, those of Liotard and Le Brun *fils* appear as well as Cazaubon, *la veuve* Nivelon (possibly Anne-Baptiste, working about 1750–1764) and the wife of the painter François-Hubert Drouais (1727–1775). Some of them unquestionably worked on the decoration of gold boxes, for, as Verlet has pointed out in a letter, in certain cases the gold frame and bulbous crystal covers needed to mount portraits on a box such as No. 4 were delivered at the same time as the portraits. He quotes an account from Charlier dated 1749, in which he was paid 600 livres for two miniatures of Madame Infante (Louise-Élisabeth) and Madame Henriette for a double snuff box, and an additional 36 livres for the crystal covers for them.

There was a considerable industry in the production of such miniatures of the royal family. In 1752, Le Brun supplied fourteen miniatures of the Dauphin, Madame Henriette, Madame Adélaïde, and others for use on a box or a bracelet, and in the following year he supplied, in collaboration with



his son, similar miniature portraits of the king, the Dauphin, and Mesdames Infante, Adélaïde, Victoire, Sophie, and Louise. In each case the price paid was 300 livres for each miniature. In most instances it is unlikely that they were *ad vivum* portraits but were probably copied from standard full-sized portraits made available to the miniaturists. Pesnel (or Penel, as his name is sometimes spelled) specialized in such copies.

Unfortunately, we know very little about the style of these various portrait miniaturists. Certainly our knowledge is insufficient to enable us to identify the author of the miniatures on No. 4.

Verlet has brought to my attention an account from Liotard for a number of portraits of the royal family, including:

Un Portrait de Mme Victoire pour boîte, 300 l.

and

Un portrait en miniature de Dauphin pour boîte, 300 l.

But this is hardly sufficient to justify an attribution to Liotard (about whose style as a miniaturist very little is known) and, for the present, the authorship of the miniatures on box No. 4 must remain anonymous.

## 5 Snuff box

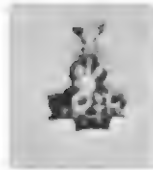
L.  $2\frac{3}{4}$  (7.0); D.  $2\frac{1}{16}$  (5.2); H.  $1\frac{5}{16}$  (3.3).

RECTANGULAR gold box, the surface chased throughout with long irregular trails and laurel leaves running diagonally over a ground engraved with diagonal hatching. Over these, large leaf shapes with serrated borders are enameled in royal blue *en basse-taille*, these in turn being pierced to show small sprays of leaves of engraved gold. Leaf trails in translucent blue enamel encircle the upper and lower borders of the sides. The edges around the lid and base are sinuously ribbed.

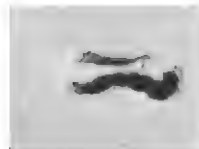
All four sides in the interior have recessed panels, and the upper edge of the box is beveled toward the interior.

Marked inside the lid, inside the bottom (somewhat defaced), and inside the front (defaced), and on the bezel to the right:

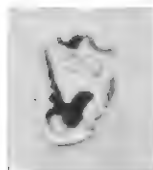
The mark of the Paris goldsmith Michel-Robert Hallé (or Hallet, *maître* 1737–1754).



An arm, the charge mark for gold of the *sous-fermier* Antoine Leschaudel (1744–1750).



The crowned letter I, the mark of the *maison commune* for 1749/1750.

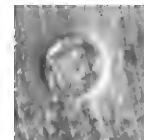


Marked on the bezel with the following:

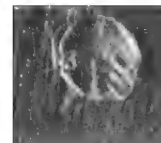
A salmon's head (*tête de saumon*), the discharge mark of the *sous-fermier* Antoine Leschaudel for gold and small silver.



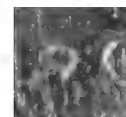
A grotesque head between the numbers 7 (somewhat defaced) and 2 (the number designates the tax office at Versailles), enclosed within a circle, a French excise mark for the period 1819–1838.



A sphinx and the number 3 within a circle, a French provincial mark for third standard gold for the period 1819–1838.



A head of Mercury, a French export mark for the period 1840–1879.



A wholly illegible mark struck twice, and two numbers, probably dealer's stock marks, scratched



on the bezel at the left: 3384 (scratched out) and 5076/ x ftt x.



REFERENCES: Snowman, *Eighteenth Century Gold Boxes of Europe*, pl. 270 (lower left); Le Corbeiller, *European and American Snuff Boxes 1730–1830*, fig. 32.

EXHIBITED: *France in the Eighteenth Century*, Royal Academy, London, 1968, catalogue no. 871, fig. 387; Victoria and Albert Museum, London, 1968.

The recessed interior panels and the beveling of the upper edge suggest that the box may have once been fitted with miniature toilet utensils, which may account for its unusual weight, greater than that of the normal snuff box of its size.

## 6 Snuff box

L.  $3\frac{1}{8}$  (8.0); D.  $2\frac{5}{8}$  (5.9); H.  $1\frac{3}{8}$  (3.5).



RECTANGULAR gold box, the ground chased with a lattice pattern of intersecting rectangles and diamonds with variously engraved surfaces and enameled *en plein* with pastoral scenes in the manner of Nicolas Lancret (1690–1743). The borders are chased with scrolls interwoven with trails of convolvulus of deep blue translucent enamel. The scenes represented are:

*On lid:* A man playing a guitar to a reclining girl. A boy and a girl with a basket are beside an urn in the background. A cornemuse rests by her side.

*On base:* A boy playing a flute to a reclining girl in a flowery landscape with a statue of Cupid behind.

*On front:* A shepherd and a shepherdess reclining in front of a bridge.

*On back:* A seated shepherdess with a dog and a sheep.

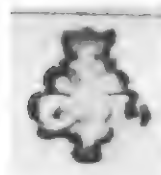
*On right end:* A farmhouse.

*On left end:* A bridge and a tower with a tree.

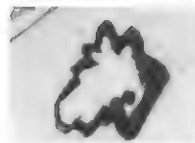
Marked inside the lid, inside the bottom (defaced), and inside the right side (partially defaced). The *différend* of the maker's mark is particularly difficult to identify.

A Paris goldsmith's mark, almost certainly that of Claude Lissonet (*maître* 1736–1761).

Base



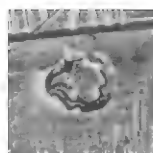
An ox's head (*tête de boeuf*), the charge mark for gold of the *sous-fermier* Julien Berthe (1750–1756).



The crowned letter K, the mark of the *maison commune* for 1750/1751.



Marked on the bezel at the left with a hen's head (*tête de poule*), the discharge mark of the *sous-fermier* Julien Berthe for small gold and silver.



REFERENCES: SNOWMAN, *Eighteenth Century Gold Boxes of Europe*, fig. 267 (ascribed to Gilles Langlois).

EXHIBITED: *France in the Eighteenth Century*, Royal Academy, London, 1968, catalogue no. 878, fig. 383; Victoria and Albert Museum, London, 1968.

Formerly in the collection of Mrs. Meyer Sassoon, London.

The defaced maker's mark on No. 6 was read by SNOWMAN (*loc. cit.*) as that of Gilles Langlois (*maître* 1727–1768). This is almost certainly incorrect. The first initial seems to be a letter C rather than a G. Moreover the *différend* appears to be a flower rather than the heart used by Langlois. A gold and enamel box dated 1753/1754 in the Xavier Givaudan gift to the Musée d'Art et d'Histoire at Geneva (as yet uncatalogued, but communicated to me by Marcel Gauthey, Conservateur des Arts Décoratifs at the Museum) has a clearly legible Paris maker's *poinçon* consisting of the letters CL and a flower (see right margin). This mark appears to correspond to the defaced one on the interior of No. 6 at the right. The only goldsmith using the initials CL at the relevant date was Claude

Lisonnet, whose *différend* is given by Nocq as *une lisse*. Although in modern terminology this word applies to a cylindrical polishing tool, it seems certain that a *lys*, or lily, is in fact meant as a punning reference to the goldsmith's name. Both the Geneva box and No. 6 must be the work of Claude Lisonnet. Jean-Étienne Lisonnet (*maître* 1718–1751), the father of Claude, is recorded as using a *lys* as his *différend* also.

No. 6 very closely resembles a box in The Metropolitan Museum of Art, New York (acc. no. 17.190.1218), bearing the mark of Guillaume Loir (*maître* 1716–1767) and the date-letter for 1753/1754 (illustrated in Le Corbeiller, *European and American Snuff Boxes 1730–1830*, fig. 44). There are, however, a number of boxes by different masters in the same style. A box with classical scenes enameled *en plein* on a similar lattice ground by Jacques-Malquis Le Quin (*maître* 1735–after 1790), dated 1750/1752, is in the Schlichting bequest in the Louvre (illustrated in Nocq and Dreyfus, *Tabatières, Boîtes, et Étuis*, p. 6, no. 18, pl. x). It is inscribed around the bezel PERRON ORFÈVRE AUX GOBELINS A PARIS, probably as an indication that Perron, who had become an *orfèvre-bijoutier* at the Gobelins only in 1750, sold it. Another, also having close similarities to No. 6, is in the Louvre (illustrated in *Connaissance des Arts*, December 1962, p. 115, no. 9) and bears the mark of J.-B. Bertin (*maître* 1740–1771) and the date-letter for 1746/1747. A second box by Le Quin and dated 1751 is in the Lenoir bequest in the same museum and is even closer to No. 6. The Lenoir bequest also contains a box of similar character enameled with groups in the style of Lancret; this is signed by Jean Moynat (*maître* 1745–1761) and dated 1754. Another box, cartouche-shaped but decorated in an exactly similar manner with pastoral figures, was formerly in the Yusupov Collection (and is now in the Hermitage State Museum, Leningrad). But its date and maker's mark are unrecorded. The style of decoration was clearly very fashionable around the mid-eighteenth century.



## 7 Snuff box

L.  $2\frac{3}{4}$  (7.0); D.  $2\frac{1}{8}$  (5.4); H.  $1\frac{3}{8}$  (3.5).

RECTANGULAR gold box, the surface on all sides chased with sinuous bands of flowers and leaves against a background of translucent enamel, alternately dark green and orange over a granulated ground. It is sinuously reeded around the edge of the lid and base and has a shallow thumbpiece. The borders are ribbed and wavy.

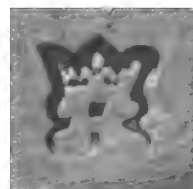
Marked inside the lid (somewhat defaced), inside the right-hand end, and inside the bottom (both defaced). There is no maker's mark (see below).



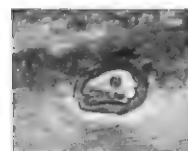
An arm, the charge mark for gold of the *sous-fermier* Antoine Leschaudel (1744–1750).



The crowned letter K, the mark of the *maison commune* for 1750/1751.



Marked on the bezel at the right-hand end with a salmon's head (*tête de saumon*), the discharge mark for gold and small silver of the *sous-fermier* Antoine Leschaudel.



REFERENCES: Snowman, *Eighteenth Century Gold Boxes of Europe*, fig. 270 (bottom right); Le Corbeiller, *European and American Snuff Boxes 1730–1830*, fig. 31.

EXHIBITED: *Tabatières*, Institute of Fine Arts, New York University, 1962, catalogue no. 2; *France in the Eighteenth Century*, Royal Academy, London, 1968, catalogue no. 877, fig. 384; Victoria and Albert Museum, London, 1968.

This box has, in the past, been attributed to the goldsmith Jean Ducrollay (*maître* 1734–after 1760) who often made boxes decorated with enameled floral ornament (see under No. 24), but there is no particular reason to accept the attribution: neither Snowman nor Le Corbeiller (both *op. cit.*) support it. The design appears to be inspired by a textile pattern, either an Indian brocade or a European version of it of the type known as *fleurs de Perse*.



## 8 Snuff box

L.  $3\frac{1}{8}$  (8.0); D.  $2\frac{1}{4}$  (5.7); H.  $1\frac{3}{4}$  (4.5).

RECTANGULAR gold box, its sides inset with six miniature views, in gouache on vellum, of the exterior of the Château de Chanteloup and its gardens, mounted *en cage* beneath panels of crystal glass. The borders of the *cage* are chased with sinuous reeding overlaid with flowers and leaves, the stiles at each corner with floral pendants on a sinuously reeded ground. The interior has recessed panels at the sides. The miniatures represent:

*On lid:* A view of Chanteloup from the entrance grille.

*On base:* A view from the south side of Chanteloup looking toward the semicircular ornamental water and across the forest of Amboise.

*On front:* A view of Chanteloup from the south looking up the cascade from the semicircular basin.

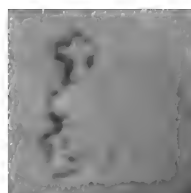
*On back:* A view of Chanteloup from the west across the formal gardens.

*On right end:* A view across the forest of Amboise from the ornamental water toward the south.

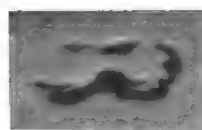
*On left end:* A view across the formal garden from the southwest looking toward the entrance parterres.

Marked on the inside of the lid (considerably defaced):

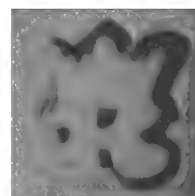
A Paris goldsmith's mark, possibly that of Pierre-François Delafons (*maître* 1732–1787).



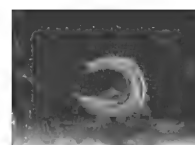
An arm, the charge mark for gold of the *sous-fermier* Antoine Leschaudel (1744–1750).



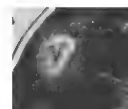
The crowned letter K, the mark of the *maison commune* for 1750/1751.



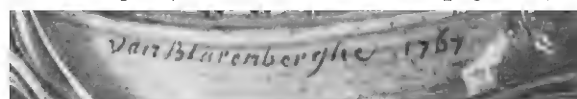
Marked on the bezel with a much-defaced discharge mark, probably the salmon's head (*tête de saumon*) of the *sous-fermier* Antoine Leschaudel for gold and small silver.



There is a second discharge mark, the letter V within a cartouche, a Dutch duty mark used since 1909.



The miniature on the lid is inscribed in the lower left-hand corner: *Van Blarenberghe* 1767, almost certainly the signature of Louis-Nicolas Van Blarenberghe (1734–1812; see below, page 135).



REFERENCES: R. and M. Norton, *A History of Gold Snuff Boxes*, p. 38, pl. 5; *Apollo*, February 1942, p. 26, fig. v; *Connaissance des Arts*, November 1962, pp. 72–73; Snowman, *Eighteenth Century Gold Boxes of Europe*, figs. 264–266, also see appendix by Watson, "The Choiseul Boxes," pp. 145–158; Le Corbeiller, *European and American Snuff Boxes 1730–1830*, fig. 52; *Apollo*, January 1968, pp. 51–52 (illustrated in color pl. IV); Bramsen, *Nordiske Snusdåser på europoeisk baggrund*, pl. 133.



EXHIBITED: *Art Treasures Exhibition*, Parke-Bernet Galleries, New York, 1955, catalogue no. 237 (illustrated); *Tabatières*, Institute of Fine Arts, New York University, 1962, catalogue no. 13; *France in the Eighteenth Century*, Royal Academy, London, 1968, catalogue no. 860, fig. 377; Victoria and Albert Museum, London, 1968.

Formerly in the collections of the Duc de Choiseul; the Duchesse douairière de Choiseul; Mrs. David Birnbaum.

There is a discrepancy between the date of the goldsmith's work and that of the miniatures. This, together with the fact that the inner sides of the interior are paneled and unmarked, and the signs of brazing left on the lower part of the cage when, at some time, the base was removed from the rest, suggests that the box was not originally made for these miniatures. Moreover, the lid is attached to the box by means of a frame slipped over the bezel as on No. 3. This is probably merely a method of repair used after the hinge had been broken by forcing the lid too far back, for the hinge is affixed to the frame. Verlet has pointed out (*La Maison du XVIII<sup>e</sup> Siècle en France*, p. 112) that a similar miniature view by Van Blarenberghe of the bedchamber of Choiseul's Paris hotel (the box is now in the Louvre: Dreyfus, *Mobilier et des Objets d'Art*, no. 793, pl. LXIV [by Alexandre Leferre]) was inserted in a new gold cage in the nineteenth century and a false date added.

There is no question of a false date on the miniatures here. Nevertheless, there can be no doubt that the miniatures on box No. 8 were originally set in such a box (see below) and were possibly from the beginning set into this box (see also under No. 4, from which earlier miniatures of some sort may have been removed).

The miniatures were commissioned from Van Blarenberghe by Étienne-François de Choiseul-Stainville, Duc de Choiseul, the owner of the Château de Chanteloup. In his will, dated December 8, 1775, he writes:

Je la [i.e., the Duchess, his wife] prie enfin, de recevoir

une de mes boetes sur laquelle sont peintes les  
différentes vues de Chanteloup.

(D'Orliac, *Chanteloup*, p. 134)

There were three painters named Van Blarenberghe who painted in miniature, Louis-Nicolas (1719–1794), Henri-Désiré (died 1742), perhaps his father, and Henri-Joseph (1734?–1826), his son. The second and third of these sometimes used their initials when signing. Louis-Nicolas seems never to have done so.

In 1769, two years after the miniatures on the box had been painted and eight years after he had purchased the Château de Chanteloup, Choiseul appointed Louis-Nicolas Van Blarenberghe *Peintre de Batailles au département de la guerre*. In 1770 the duke had a similar box created with miniatures showing the interiors of his Paris house, the Hôtel de Choiseul in the Rue de Richelieu. This box now belongs to Baron Élie de Rothschild, Paris (see Watson, *The Choiseul Box: A Microcosm of XVIIIth Century French Taste*; also Snowman, *op. cit.*, appendix). The miniatures on this second box are likewise signed Van Blarenberghe without initials. In view, however, of the close official relations between Choiseul and Louis-Nicolas the conclusion that it was he who painted all these miniatures for the Minister of War seems inescapable.

The views are of considerable topographical interest, as they show, in greater detail than does any other known series of views, the garden layout to which the duke made extensive alterations after his purchase of the estate in 1761. First the duke obtained, by exchange with the king, the forest of Amboise and opened up the vast rides *en patte d'oie* seen in the miniature on the bottom of the box. The gardens around the château itself he developed partly in the formal French style and partly in the fashionable “natural” or “Anglo-chinois” manner. Choiseul was continually modifying both house and garden even after his disgrace and consequent impoverishment. A gouache by Van Blarenberghe signed and dated 1776, formerly in the Rosebery Collection (see page 136),





*Château of Chanteloup, by Van Blarenberghe. Formerly in the Rosebery Collection*

shows marked changes in both house and garden from their appearance on the lid of No. 8, but gives an excellent idea of the vast extent of each. A rather earlier garden layout is shown in a plan belonging to Colonel and Mme Faure (see opposite), perhaps dating from about 1765, in which the parterres inside the entrance grille are shown as considerably simpler. The view on the bottom of the box shows the semicircular ornamental water before the erection of the pagoda in 1774. This last, the most celebrated feature of the gardens at Chanteloup and the only one of any importance to survive the destruction of the estate after the Revolution, was inspired by Sir William Chambers's famous pagoda at Kew and was designed by the architect Nicolas Le Camus de Mézières (1721–1789). Its main purpose was to pay a tribute to the throngs of famous men and women from the Comte d'Artois (later Charles X) downward who, defying the king's express wishes, visited the duke

during his long exile at Chanteloup after his fall from power at the end of 1770. Their names were inscribed in gilt letters on white marble tablets set into the interior walls of the ground floor where they were seen, for instance, by Arthur Young on a visit to Chanteloup in 1787 (*Travels during the Years 1787, 1788, and 1789*, ed. T. Okey, p. 52). These marble tablets are no longer visible, and it has long been said that they were reversed and the sides with the inscriptions turned to the wall during the Revolution. The removal of a plaque from the wall in 1957 has, however, thrown some doubt on this legend, for it was found to be entirely blank on the inner side (for fuller particulars see Watson, appendix to Snowman, *op. cit.*; *Apollo*, January 1968, p. 52; and André and Engerand, *Chanteloup: Le Domaine; Les Souverains*, p. 41, note 1).

Van Blarenberghe painted miniatures of a similar character for several boxes, e.g., a box dated



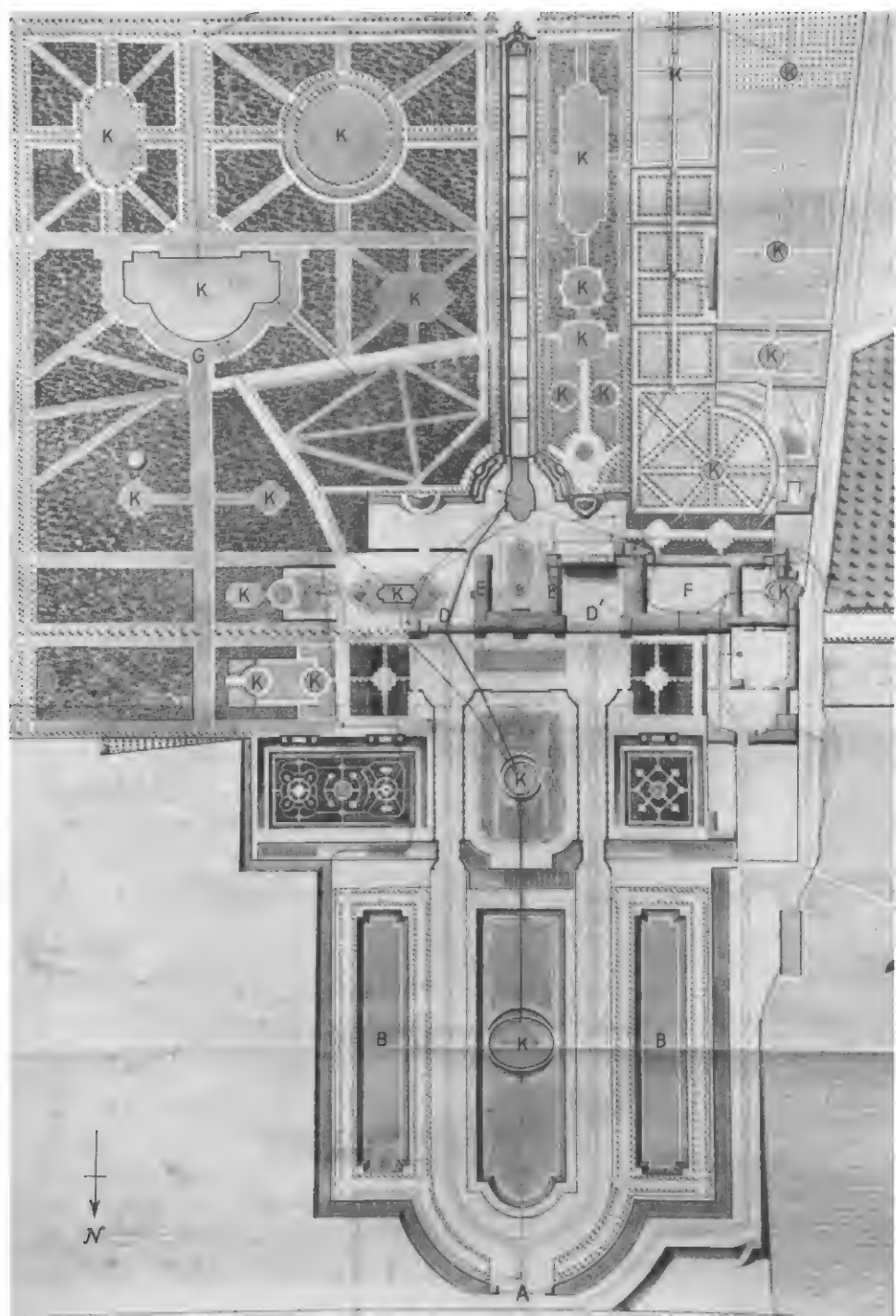
1764 with views of the Château de Bellevue in the Salomon de Rothschild bequest in the Louvre; another in the Louvre by J.-J. Barrière (*maître* 1763–after 1793) dated 1765–1769, set with miniatures of Versailles and various French royal palaces, acceptably attributed to Van Blarenberghe but not signed (illustrated in Nocq and Dreyfus, *Tabatières, Boîtes, et Étuïs*, p. 24, no. 69, pl. xli); and a third in the State Hermitage Museum, Leningrad, signed *Van Blarenberghe à Paris 1774*, is decorated with miniatures of the fête held to celebrate the marriage of the Grand Duke Paul and Princess Nathalia of Hesse-Darmstadt, which took place at St. Petersburg on October 11, 1774 (illustrated in Benois, *Les Trésors d'Art en Russie*, VII, pls. 83, 84). Another box, of a type analogous to the two Choiseul boxes, is set with miniatures depicting the interior of the Louvre with Louis XVI being shown around by the Comte d'Angiviller at the time when it was being planned to put parts of the French Royal Collection on permanent display to the public in the Grande Galerie. Unfortunately, it is untraceable today.

Étienne-François de Choiseul-Stainville (1719–1785), Duc de Choiseul et d'Amboise, was for over a decade Louis XV's principal minister. Although hardly a statesman of the highest rank, he was certainly the most hardworking minister to serve any French king between the death of Colbert in 1683 and the Revolution. The eldest son of an old but far from wealthy family, he owed his advancement to his marriage to the immensely rich heiress of the *fermier-général* Crozat de Châtel and to the fact that Mme de Pompadour was under a deep obligation to him for severing a nascent liaison between Louis XV and Choiseul's cousin, Mme de Choiseul-Beaupré.

After becoming ambassador to Rome in 1754 and to Vienna two years later, he returned to Paris in 1758 to become minister of foreign affairs, of war, and of the navy (see under No. 73). He was the architect of the Austrian alliance and exiled the Jesuits; under him the disastrous Seven Years War was brought to a conclusion. During the decade 1760–1770 virtually all political power in France was concentrated in his hands, though he delegated certain important offices

to his cousin the Duc de Choiseul-Praslin (see under No. 73). On December 24, 1770, however, at the height of his power, he was exiled to the Château de Chanteloup by Louis XV as the result of the machinations of his enemies, chiefly the Duc d'Aiguillon, Maupeou, and Terray, using Mme du Barry as their instrument to work on the king. Choiseul never returned to political life in spite of the widespread sympathy this pitiless and foolish act awoke in favor of the disgraced

*Plan for the château of Chanteloup, Collection of Colonel and Mme Faure*



minister, a sympathy that was expressed by the ceaseless stream of notabilities visiting Chanteloup in the face of the king's prohibition. After a lifetime of wealth and extravagance he was ruined financially by being deprived of all public offices, and died deeply in debt.

The Château de Chanteloup was built on an estate south of the Loire facing Amboise, which had been purchased in 1713 by Jean Bouteroue d'Aubigny on behalf of that political busybody the Princesse des Ursins (1643–1722), to whom he acted as secretary and man of affairs. It was the princess who built the first château and gardens, under the guidance of the architect Robert de Cotte (1656–1735) with the intention of retiring there, though, in fact, she never spent a single night beneath its roof. At her death she bequeathed it to d'Aubigny. From him the estate descended to his daughter, the Marquise d'Armentières, who occupied it very little. In 1738, she leased it to the exiled Lord Bolingbroke, who occupied it for several years. Later, in 1761, she and her husband sold the entire estate to the Duc de Choiseul, who had been made governor of Touraine in the previous year.

The appearance of the château at this date is shown in a gouache by J. Perignon (1726–1782; see opposite) in this collection. Choiseul immediately set about enlarging the house greatly with the aid of the architect Le Camus de Mézières, who had already rebuilt the Hôtel de Choiseul at Paris for him. He added long colonnades at each side, linking the main block to pavilions, giving the house something of the appearance of a larger Grand Trianon. The miniature on the front of the box shows a wing extending to the east of the central courtyard. Although such a wing was projected, it does not appear in any other view of Chanteloup, and it seems unlikely that it was ever built (information kindly supplied by the Reverend Ian Dunlop). Choiseul also altered and extended the gardens around the house and the park, which itself had been greatly enlarged when Choiseul acquired the forest of Amboise from the Crown, giving Louis XV in exchange the estates of Pompadour and Bort, both in the Limousin.

The later history of this miniature Versailles (according to Dufort de Cheverny it took twenty minutes to get from one end to the other) is sad. After Choiseul's bankruptcy and death, Chanteloup was purchased by the Duc de Penthièvre (1725–1793), a grandson of Louis XIV, who seldom occupied it. During the Revolution it was sequestered and sold, and under Napoleon it was acquired by Jean-Antoine Chaptal (1756–1832), his Minister of the Interior, who established an early, experimental sugar-beet factory in the park. This did not prosper, and eventually Chaptal's son was compelled by financial considerations to sell the château to the notorious Bande Noire of speculators in property, who totally demolished the buildings and dispersed the contents. A few pieces of furniture from the house and a few paintings can be seen in the Musée de Tours, and isolated fragments of the building and its contents are scattered in various public and private collections. The great gilded wrought-iron entrance grille shown in the miniature has disappeared, but the two rather less grandiose grilles from the *potager* are to be seen forming the entrance gates of private houses at Rochecorbon. The pillars from the open colonnades now form part of the Préfecture at Tours and the Collège de Pontlevoy; two sphinxes from the gardens can be seen in the courtyard at Chenonceaux, and, until its destruction in the last war, the bridge over the Loire at Tours was decorated with four monumental urns also from the gardens at Chanteloup. Only the pagoda and its ornamental water, together with two lodges, remain standing on the site, for these were on a part of the estate that was acquired from Chaptal's son by the Duc d'Orléans. When, in 1907, Ferdinand, King of Bulgaria (to whom these buildings had descended from his aunt, Princesse Clémentine d'Orléans) sold them, they were in a bad state of repair, the pagoda being in danger of falling. The private individual who acquired the estate, however, restored it, and today the pagoda is accessible to the public and provides, from its upper stories, wonderful views over the site of the house and gardens (something of the layout of which can still be traced), the forest of Amboise with the rides pierced by Choiseul, and the surrounding countryside of Touraine.



*Château of Chanteloup, by Perignon. Wrightsman Collection*



## 9 Snuff box

L.  $3\frac{3}{16}$  (7.8); D.  $2\frac{5}{16}$  (5.9); H.  $1\frac{1}{2}$  (3.8).

RECTANGULAR gold box enameled *en plein* with scenes in the manner of François Boucher, within shaped cartouches surrounded by cusped borders chased with scrolls and flowers and partially enameled *en basse-taille* in bright green. Below the center of the lower edge of the cartouches on the lid and base a small pastoral trophy is chased and enameled green *en basse-taille*. The subjects of the *en plein* enamels are:

*On lid:* A shepherdess, seated in a pastoral landscape, offering grapes to a shepherd reclining at her feet.

*On base:* A shepherdess seated by a tree, piping to her flock.

*On front:* A shepherdess with a letter and spear, seated beside a stream.

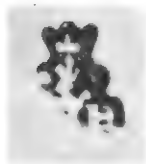
*On back:* A seated shepherdess, fishing in a stream.

*On right end:* A landscape with sheep and a basket of flowers.

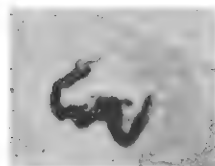
*On left end:* A landscape with sheep, a seated dog, and a basket with red drapery over it.

Marked inside the lid, inside the bottom, and inside the right-hand end (all partially defaced):

The mark of the Paris goldsmith Noël Hardiviliers (*maître* 1729–1779).



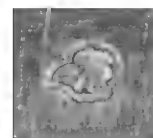
An ox's head (*tête de boeuf*), the charge mark for gold of the *sous-fermier* Julien Berthe (1750–1756).



The crowned letter N, the mark of the *maison commune* for 1753/1754.



Marked on the bezel at the left end with a hen's head (*tête de poule*), the discharge mark for small gold and silver of the *sous-fermier* Julien Berthe.



REFERENCES: R. and M. Norton, *A History of Gold Snuff Boxes*, p. 88, pl. 89, with the date incorrectly given as 1777.

EXHIBITED: *France in the Eighteenth Century*, Royal Academy, London, 1968, catalogue no. 873, fig. 378; Victoria and Albert Museum, London, 1968.

Formerly in the collections of Alfred de Rothschild, London; D. Bingham, New York.

The designs of the enamels all appear to derive from paintings by François Boucher. The one on the lid is taken from an engraving by J.-P. Le Bas (1707–1783) entitled *Pensent-Ils au Raisin?* (see page 142) after the painting by Boucher now in the National Museum, Stockholm. The one on the base is taken from an engraving by Claude Duflos (1700–1786) after Boucher's *La Poésie Pastorale* (see page 143). That at the left end seems to have been compiled from an engraving by J. Ouvrier (1725–1784) after the painting *Les Deux Confidentes* by Boucher, once in Mme de Pompadour's collection (see page 143). The figures of the shepherdesses have been suppressed, except for





*Lid*

a part of the skirt of one, which appears as drapery over the basket. The sources of the remaining enamel miniatures have not so far been traced but they are almost certainly taken from engravings after Boucher also.

In the Witt Library, Courtauld Institute of Art, London, there is a photograph of a box (present whereabouts unknown) enameled with very similar miniatures after Boucher, one of which is signed *Le Tellier*. Perhaps this is Jean-Baptiste-Joseph Le Tellier, a miniaturist and enameler who was living on the Quai de Conti in 1777, or possibly some member of the same family. No. 9 may well have been enameled by the same hand. A similar box, also by Noël Hardivilliers and dated 1753, is in the Salomon de Rothschild bequest in the Louvre; another, similarly enameled with miniatures after Boucher in shaped cartouches but said (doubtfully) to be of nineteenth century date, was sold at Weinmüller's, Munich, March 15-16, 1961 (illustrated in *Weltkunst*, March 1961, p. 17).

*Pensent-Ils au Raisin? by Le Bas after Boucher. Bibliothèque Nationale*





*Above: View of base; La Poésie Pastorale, by Duflos after Boucher. Bibliothèque Nationale*

*Below: View of left end; Les Deux Confidentes, by Ouvrier after Boucher. The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 53.600.1075*







## 10 Snuff box

L.  $3\frac{3}{16}$  (8.1); D.  $2\frac{5}{16}$  (5.9); H.  $1\frac{1}{2}$  (3.8).

RECTANGULAR box of gold of four colors, all sides of which are chased with a radiating "sunburst" design, overlaid in the center with a spray of flowers in relief in colored gold of varying tones. The borders throughout are of shallow cusped pattern chased with fan shapes, egg-and-dart moldings, etc., and there is a shallow thumb-piece in front.

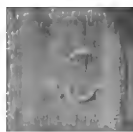
Marked inside the lid, inside the right-hand side (both almost totally defaced), and inside the bottom (defaced). For a clear reproduction of the exactly similar marks, see No. 11.

The mark of the Paris goldsmith Jean Ducrollay (*maître* 1734–1764/1765).

An ox's head (*tête de boeuf*), the charge mark for gold of the *sous-fermier* Julien Berthe (1750–1756).

A mark of the *maison commune*, possibly the crowned letter O for 1754/1755.

Marked on the bezel at the right with a much-defaced discharge mark, apparently the hen's head (*tête de poule*) for small gold and silver of the *sous-fermier* Julien Berthe.



REFERENCES: *Apollo*, January 1968, pp. 48–49, fig. 4.

EXHIBITED: *Tabatières*, Institute of Fine Arts, New York University, 1962, catalogue no. 20; *France in the Eighteenth Century*, Royal Academy, London, 1968, catalogue no. 864, fig. 386; Victoria and Albert Museum, London, 1968.

Although the use of variously colored gold for boxes is recorded at least as early as 1726, it became popular only around 1755. Boxes like No. 10, entirely of gold and chased with bouquets of flowers silhouetted against a "sunburst" were, according

to Le Corbeiller (*European and American Snuff Boxes 1730–1830*, p. 24), popular only between 1750 and 1757. They seem to have been a specialty of Jean George (*maître* 1752–1765). In The Metropolitan Museum of Art, New York (acc. no. 48.187.446; illustrated in Le Corbeiller, *op. cit.*, fig. 68) is a box almost identical to No. 10 but deeper. It bears the date-letter for 1754/1755 but no maker's *poinçon*. Le Corbeiller (*op. cit.*, p. 24) is not strictly accurate in stating that it bears the mark of George. It is, however, inscribed *George à Paris* around the bezel. Since George is known to have sold boxes by other makers, it seems more likely that it was, like No. 10, made by Ducrollay. A third, very similar box, also bearing Ducrollay's *poinçon* was sold at Christie's, London, April 21, 1964, lot 44 (illustrated in catalogue). This strengthens the case for Ducrollay's authorship of the Metropolitan Museum box, which corresponds, as Le Corbeiller notes, sufficiently closely to an advertisement by George dated September 5, 1757, for the loss of

Une tabatière de chasse en or, dont les 6 faces, gravées en soleil, portent un bouquet de fleurs d'ors de couleurs.

The description applies equally well to No. 10, though there is absolutely no reason to suppose that it was ever handled by George. The advertisement may, however, suggest that No. 10 was of the size known as a *tabatière de chasse* (sometimes a *journée de chasse*). This name, as Le Corbeiller points out (*op. cit.*, p. 15), must refer to the size rather than to the design of the box, and was presumably calculated to hold sufficient snuff for a day's hunting.

Another similar box, signed on the bezel *George à Paris* and bearing the date-letter for 1754/1755 was lot 119 in the Félix Doistau sale, Galerie Georges Petit, Paris, June 18–19, 1928 (illustrated in catalogue). This, too, may well have been by Ducrollay rather than George.

## 11 Snuff box

L. 3  $\frac{1}{8}$  (8.0); D. 2  $\frac{1}{4}$  (5.7); H. 1  $\frac{1}{16}$  (4.0).

RECTANGULAR gold box consisting of six panels of bright sealing-wax red lacquer, each inset with a cartouche-shaped panel of black shell, partly *piqué* with gold and partly inlaid (*coulé*) with gold wire. The whole is enclosed in a narrow *cage* of gold tooled with a diaper pattern enameled *en plein* with a repeating motif of a sprig of pink roses with bright green leaves. The black shell panels are bordered with very narrow fillets of tooled gold and are *piqué* with the following designs in a style somewhat recalling chinoiserie.

*On lid:* A pelican in a basket feeding its young from its breast ("a pelican in its piety"). The basket rests on a mound.

*On base:* A still life of a pumpkin and other fruit, flowers, leaves, etc., on a mound.

*On front:* A bird perched in the branches of a low tree.

*On back:* A trophy of basketwork, flowers, and leaves.

*On right end:* Two kissing birds on a platform or table top, from which tasseled lambrequins depend.

The interior of the lid is inset with an oval enamel portrait miniature representing a woman, half-length, wearing a blue and white dress and a small lace cap. She is seated in a gilded chair upholstered with magenta material and set against a gray background. Around the miniatures the false interior of the lid is engraved with arabesques, etc.

Marked inside the bottom and on the bezel at the right (slightly defaced):

The mark of the Paris goldsmith Jean Ducrollay (*maître* 1734–1764/1765).



An ox's head (*tête de boeuf*), the charge mark for gold of the *sous-fermier* Julien Berthe (1750–1756).

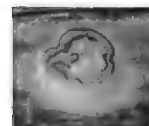


The crowned letter O, the mark of the *maison commune* for 1754/1755.

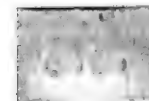


The false interior of the lid, inserted when the miniature was added, may conceal further marks.

Marked on the bezel to the right (twice) with a hen's head (*tête de poule*), the discharge mark for small gold and silver of the *sous-fermier* Julien Berthe.



Marked on the bezel to the left (twice) with an eagle's head (*tête d'aigle*), the Paris restricted warranty mark for gold, 1838–1847.



REFERENCES: Snowman, *Eighteenth Century Gold Boxes of Europe*, fig. 297; *Apollo*, January 1968, p. 49, illustrated in color pl. v; Le Corbeiller, *Apollo*, September 1969, pp. 250–251, pl. xxviii.

EXHIBITED: *Tabatières*, Institute of Fine Arts, New York University, 1962, catalogue no. 21; *France in the Eighteenth Century*, Royal Academy,

London, 1968, catalogue no. 863, fig. 382; Victoria and Albert Museum, London, 1968.

The black shell panels have been lightly beveled to fit them beneath their tooled gold borders. The miniature and its surround within the lid appear to be a later insertion; the tooling of the gold spandrels seems to be of nineteenth century date. The rear right-hand corner of the lacquer panel of the lid has been slightly damaged and repaired.

Although comparatively rare, the type of decoration used on this box was adopted on several occasions, both by Ducrollay and by other goldsmiths. An early mention of a box of this type occurs in the *Inventaire de Marie-Josèphe de Saxe, Dauphine de France* (ed. Bapst, 1883), drawn up in 1767, where the following appears under the heading *Boîtes de Lacq*, p. 139.

Un autre de lacq rouge de forme carrée montée  
et doublée en or cartouche d'écaille piquée.

A similar box, inset with diamond-shaped panels of black and gold Japanese lacquer (illustrated in Le Corbeiller, *European and American Snuff Boxes 1730–1830*, fig. 60), is in The Metropolitan Museum of Art, New York, Pierpont Morgan Collection, acc. no. 17.190.1161. It bears the mark of Ducrollay and the Paris date-letter for 1753/1754. A second, with cut corners and inset with shaped black lacquer panels *piqué* with birds, is in the Louvre (inventory no. 7636, illustrated in Nocq and Dreyfus, *Tabatières, Boîtes, et Étuis*, pl. xxxiii, no. 57, from the Salomon de Rothschild bequest). It bears the mark of the *orfèvre* Jean-Marie Tiron, known as Tiron de Nanteuil (*maître* 1748–after 1781), and the Paris date-letters for 1760/1761 and 1762/1763. A third, double snuffbox *piqué* with birds, landscapes, etc., with a Paris date-letter “probably 1778” was sold from the collection of





*Interior of lid*

Colonel T. R. Gordon-Duff at Sotheby's, London, July 9, 1956, lot 108 (illustrated in catalogue). It apparently bore no maker's mark, but it resembles the previous one so closely that it seems likely that it was by J.-M. Tiron also. Another is reproduced by Le Corbeiller, *op. cit.*, fig. 153, dated "probably 1778 but with an illegible maker's mark." A still further example by N.-A. Vallière (*maître* 1766) is illustrated by Snowman, *op. cit.*, fig. 366. It is dated about 1768.

Still another box, of shuttle shape, is in the State Hermitage Museum, Leningrad. A gold tatting shuttle (*navette*) in the National Museum, Stockholm, is similarly decorated; any marks that were once struck on it have been totally defaced. A minute traveling writing set, formerly in the René Fribourg Collection (sold Sotheby's, London, October 14, 1963, lot 305 [illustrated in catalogue]), was similarly decorated. It bore no legible marks.

See No. 19 in this catalogue for a box in an analogous technique.



*Back*



*Left end*

## 12 Snuff box

L.  $3\frac{1}{8}$  (8.0); D.  $2\frac{15}{16}$  (5.9); H.  $1\frac{1}{2}$  (3.8).

RECTANGULAR gold box deeply chased with interlacing scrolls and enameled *en plein* on all sides with still lifes of flowers enclosed within shaped cartouches. The borders are interspersed with sprays of flowers and leaves enameled *en basse-taille* with translucent green enamel.

The still lifes, each of which is set on an irregularly shaped area of yellow-green grass, consist of:

*On lid:* An overturned basket of flowers, its handle tied with a blue ribbon bow.

*On base:* A flat *panier* filled with flowers.

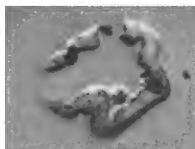
*On front, back, and ends:* Simple bunches and sprays of flowers.

Marked inside the lid, inside the bottom, and inside the left-hand end:

The mark of the Paris goldsmith Noël Hardivilliers (*maître* 1729–1779).



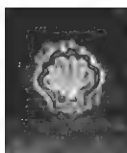
An ox's head (*tête de boeuf*), the charge mark for gold of the *sous-fermier* Julien Berthe (1750–1756).



The crowned letter o, the mark of the *maison commune* for 1754/1755.



Marked on the bezel at the right with a cockle-shell (*coquille*), the discharge mark of the *sous-fermier* Éloy Brichard (1756–1762) for gold and small silver.



REFERENCES: R. and M. Norton, *A History of Gold Snuff Boxes*, p. 44, pl. 8 (where the marks are incorrectly described).

EXHIBITED: *Art Treasures Exhibition*, Parke-Bernet Galleries, New York, 1955, catalogue no. 239 (illustrated); *Tabatières*, Institute of Fine Arts, New York University, 1962, catalogue no. 28; *France in the Eighteenth Century*, Royal Academy, London, 1968, catalogue no. 872, fig. 381; Victoria and Albert Museum, London, 1968.

Formerly in the collection of Alfred de Rothschild, London.

The miniatures are perhaps by Parpette, a flower

painter working at the Sèvres factory from 1755 to 1806.

A box with similar floral still lifes dated 1763/1764 is in the Schlichting bequest in the Louvre (illustrated in Nocq and Dreyfus, *Tabatières, Boîtes, et Étuis*, p. 17, no. 49, pl. xxix); the enamel miniature on its lid is signed *Parpette*. Another box with enamel miniatures of flowers in the same style was lot 177 in the C. H. T. Hawkins sale, Christie's, London, March 27, 1928 (illustrated in catalogue).

The accounts of the Menus-Plaisirs for 1756 mention the *orfèvre-bijoutier* Sageret (probably Barnabé Sageret [*maître* 1731–1758] but possibly his son Charles Barnabé [*maître* 1752–after 1791]) as supplying a box of this type.

Une grande boîte pour homme, carrée, émaillée  
à fleurs, peinte en tableau dans des cartels. 2,400 liv.

and

Une boîte “pour femme, émaillé à fleurs peinte  
en tableau”

(from Maze-Sencier,  
*Le Livre des Collectionneurs*, p. 154).



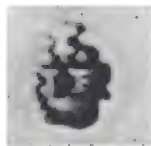
### 13 Snuff box

L.  $3\frac{3}{8}$  (8.6); D.  $2\frac{3}{4}$  (7.0); H.  $1\frac{1}{8}$  (4.0).

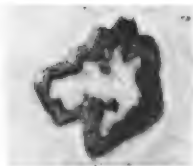
OVAL GOLD box, heavily chased and engraved with a wavy grille forming a background, over which alternate floral and leaf sprays in naturalistic colors are enameled *en plein*. The sides are enameled with similar but longer floral sprays on a ground engraved with sinuous lines and chased around the border at the top and bottom with a repeating wave motif, scrolls, etc. The base is decorated similarly to the lid.

Marked inside the lid, inside the bottom, and inside the front:

The mark of the Paris goldsmith Jean Frémin (*maître* 1738–1786).



An ox's head (*tête de boeuf*), the charge mark for gold of the *sous-fermier* Julien Berthe (1750–1756).



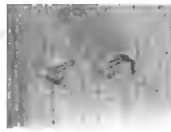
The crowned letter Q, the mark of the *maison commune* for 1756/1757.



Marked on the bezel at the left with a cockleshell (*coquille*), the discharge mark of the *sous-fermier* Éloy Brichard (1756–1762) for gold and small silver, and with an eagle's head (*tête d'aigle*) within



a single outline (struck twice), the Paris restricted warranty mark for gold, 1838–1847.



REFERENCES: Snowman, *Eighteenth Century Gold Boxes of Europe*, fig. 270, top left; Le Corbeiller, *European and American Snuff Boxes 1730–1830*, fig. 41.

EXHIBITED: *Tabatières*, Institute of Fine Arts, New York University, 1962, catalogue no. 23; *France in the Eighteenth Century*, Royal Academy, London, 1968, catalogue no. 868, fig. 392; Victoria and Albert Museum, London, 1968.

A rectangular box of very similar design and perhaps enameled by the same craftsman is in the Louvre (Dreyfus, *Mobilier et des Objets d'Art*, no. 475; illustrated in Nocq and Dreyfus, *Tabatières, Boîtes, et Étuis*, no. 3, pl. 1). It is dated 1747–1748 but bears no legible mark of a maker.

The accounts of the Menus-Plaisirs mention boxes delivered in 1751 by “Ducrollay, bijoutier, place Dauphine,” of this type, e.g.:

Une boîte d’or, émaillée par Aubert, à fleurs de relief, fond mat à mosaïque et bordure d’or polie. 2,184 liv.—  
Une autre, à fleurs émaillées de relief. 2,184 liv.

and in 1753 La Houquette, a *marchand-mercier*, also supplied a box:

... émaillée à fleurs peintes par Aubert, pour l’abbé de Lascarie. 1,272 liv.

(from Maze-Sencier,  
*Le Livre des Collectionneurs*, pp. 153–154)

It seems possible, therefore, that “Aubert” was the enameler who worked on No. 13. He can, however, hardly be the enameler Louis-François Aubert who was *peintre en émail du roi* and specialized in *émaux en relief* and boxes, for (according to Clouzot, *Dictionnaire des Miniaturistes en Émail*, p. 8) this craftsman died on October 20, 1755, too early to have worked on No. 13, although he worked on the two boxes mentioned. Molinier, however, mentions (*Dictionnaire des Émailleurs*, p. 10), an “Aubert” working in 1756 who was still living in 1771 and specialized in the decoration of snuff boxes. He may have been the enameler “Auber” mentioned by Snowman (*op. cit.*, p. 74) as specializing in flowers and collaborating on boxes with the goldsmith Jean Moynat (*maître* 1745–1761).

## 14 Snuff box

L.  $3\frac{3}{8}$  (8.4); D.  $2\frac{7}{8}$  (6.2); H.  $1\frac{1}{2}$  (3.8).

RECTANGULAR gold box enameled *en plein* on all sides with scenes of peasant life in the manner of David Teniers the younger (1610–1690), enclosed within shaped cartouches. These cartouches are framed in chased scrolls and shell forms, while the borders throughout, also chased with scrolls and foliations, are enameled *en plein* with sprays of leaves and flowers (roses, convolvulus, and tulips) in naturalistic colors. The scenes represent:

*On lid:* A peasant family seated outside a cottage engaged in various domestic activities.

*On base:* A peasant boy wading in a stream before a cottage, while his companion on the bank removes his shoes.

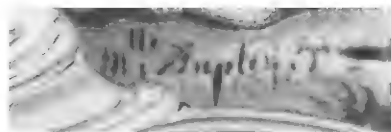
*On front:* A peasant woman spinning in front of a cottage while an aged man is carding wool beside her.

*On back:* A seated peasant boy plays a shawm to a peasant girl who leans on a basket.

*On right end:* An old peasant kneels before a fountain, drawing water in his hat. A scythe lies at his feet.

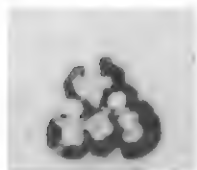
*On left end:* Two peasant boys playing cards in a landscape, while a peasant girl looks on.

The miniature on the lid is signed in the lower left-hand corner: *Mlle. Duplsi. F.*



Marked inside the lid, inside the bottom, and inside the right-hand end (maker's mark absent):

The slightly defaced mark of a Paris goldsmith, perhaps Barnabé Sageret (*maître* 1731–1758).



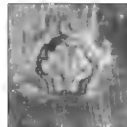
A harrow (*herse*), the charge mark for gold of the *sous-fermier* Éloy Brichard (1756–1762).



The crowned letter R, the mark of the *maison commune* for 1757/1758.



Marked on the bezel at the right-hand end with a cockleshell (*coquille*), the discharge mark for gold and small silver of the *sous-fermier* Éloy Brichard, and with a hand, the Paris countermark for gold and silver during 1762–1768.



REFERENCES: Le Corbeiller, *European and American Snuff Boxes 1730–1830*, p. 28.

EXHIBITED: *Tabatières*, Institute of Fine Arts, New York University, 1962, catalogue no. 34.

Formerly in the collection of C. H. T. Hawkins (sold Christie's, London, March 27 ff., 1928, lot

310 [illustrated in catalogue], when it was purchased by the dealer S. N. Nyburg for 1,250 guineas [ms. note in Wallace Collection archives]).

The miniature was probably painted by the Mlle Duplessis whose name appears among the lists of fashionable enameleurs in the *Almanach des Beaux-Arts* in 1753 and 1754, and who signed the similar miniatures of interior scenes in the manner of David Teniers on a box formerly belonging to Baron Robert de Rothschild. Another box with enamel miniatures of children in landscapes, one of which is signed *Mlle Duplessis*, is in the Louvre (Dreyfus, *Mobilier et des Objets d'Art*, no. 492; illustrated in Nocq and Dreyfus, *Tabatières, Boîtes, et Étuïs*, pl. xxii, no. 36). It is dated 1755/1756. According to Clouzot (*Dictionnaire des Miniaturistes sur Émail*, p. 71), the enameleur may have been the wife or daughter of the portrait painter J.-G. Duplessis (1725–1802). Since she signs *Mlle Duplessis* she can hardly have been his wife. See also under No. 29.

The miniatures are probably taken from engravings after paintings by Teniers but it has not proved possible to trace any of them. Teniers was particularly popular in France from about 1730 onward. He was generally compared by critics with Watteau and esteemed a superior artist in the same genre.

The accounts of the Menus-Plaisirs for 1751 mention that a box à sujets de Teniers was supplied to Madame Louise (see No. 4) by the marchand-bijoutier Lebrun for 2,200 livres (quoted by Maze-Sencier, *Le Livre des Collectionneurs*, I, p. 153).

## 15 Snuff box

L.  $3\frac{3}{16}$  (8.1); D.  $2\frac{3}{8}$  (6.0); H.  $1\frac{5}{8}$  (4.1).

RECTANGULAR gold box enameled *en plein* on all sides with still lifes of fruit and flowers resting on purplish marble slabs, each enclosed within a cartouche. These reserves are surrounded by a border of heavily chased scrolls and sprays of flowers and leaves enameled *en basse-taille* translucent green and blue. The fruit and flowers are accompanied by:

*On lid:* A glass of wine, a saucer, and a mauve curtain draped in the background.

*On base:* A cut loaf of bread.

*On front:* A melon with a slice removed.

*On back:* A small roll of bread.

*On right end:* A wedge of cheese.

*On left:* A carafe of wine.

Marked inside the lid, inside the bottom (somewhat defaced), and inside the front (almost wholly defaced):

The mark of the Paris goldsmith Jean Formey (*maître* 1754–after 1791).



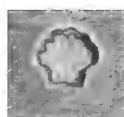
A harrow (*herse*), the charge mark for gold of the *sous-fermier* Éloy Brichard (1756–1762).



The crowned letter R, the mark of the *maison commune* for 1757/1758.



Marked on the bezel on the right-hand end with a cockleshell (*coquille*), the discharge mark for gold and small silver of the *sous-fermier* Éloy Brichard.



Inside the lid the box is scratched with the number 4/349-10, probably a dealer's stock number.

Box by Ducrollay with enamel miniatures signed *Amelin*. The Wallace Collection, XVIII.A.91



REFERENCES: H. and S. Berry-Hill, *Antique Gold Snuff Boxes*, pl. III, no. 16; Snowman, *European Gold Boxes of the Eighteenth Century*, fig. 339; Le Corbeiller, *European and American Snuff Boxes 1730-1830*, fig. 83.

EXHIBITED: *Tabatières*, Institute of Fine Arts, New York University, 1962, catalogue no. 22; *France in the Eighteenth Century*, Royal Academy, London, 1968, catalogue no. 867, fig. 380; Victoria and Albert Museum, London, 1968.

Formerly in the collections of Mrs. Meyer Sassoon, London; D. Bingham, New York.

A box by Jean Ducrollay (*maître* 1734-after 1760) in the Wallace Collection, London (see left) is set with similar miniatures signed *Amelin*. This is presumably the same enameler who signed the miniatures on a gold box formerly in the C. H. T. Hawkins Collection, London, and now in the Taft Museum, Cincinnati (*Catalogue*, 1939, no. 269; illustrated in Le Corbeiller, *op. cit.*, fig. 84), which is signed *Hamelin* 1758. Another box with enameled floral miniatures also signed *Hamelin* 1758 was lot 48 in the Lucien Surmont sale, May 13, 1912, lot 48 (illustrated in catalogue). Little is known of this enameler, but a passage, seemingly quoted from a contemporary but unidentified source by Maze-Sencier (*Le Livre des Collectionneurs*, p. 150) reads as follows:

Nous avons vu, dit l'Encyclopédie, deux orfèvres-bijoutiers, les sieurs Hamelin et Maille, en 1754, commencer à peindre en émail sur des bijoux d'or, et porter, depuis, cet art à un point de perfection . . .

The passage has not proved traceable in the *Encyclopédie* of Diderot and d'Alembert. It appears neither in the article *Émail*, nor under *Boîte*.

Barnabé-Augustin Mailly was baptized on May 5, 1732. He appears to have been trained as an enameler. From 1755 to 1758 he was working on the enamels for the *Écritoire de Tchisma* for Catherine II of Russia, now in the State Hermitage Museum, Leningrad (see Roche, *La Renaissance de l'Art Français*, May 1920, pp. 197-202). A number



of enamel portrait miniatures signed by him are known, and he must be one of the two enamellers mentioned above. After his return from Russia he became a *maître* in 1764, being sponsored by Jean Ducrollay. A Nicolas Hamelin became a *maître orfèvre* in 1727 and retired from business in 1752. It seems possible that he was a relation of the enameller.

A box also by Formey with similarly enameled borders surrounding miniatures in the manner of Teniers, in the collection of Baron Robert de

Rothschild, is illustrated by Nocq (*Le Poinçon de Paris*, II, p. 183). Another box, by Jean Moynat (*maître* 1745–1761) and dated 1758/1759, in the Louvre (Dreyfus, *Mobilier et des Objets d'Art*, no. 499, Schlichting bequest; illustrated in Nocq and Dreyfus, *Tabatières, Boîtes, et Étuïs*, p. 10, no. 305, pl. xviii), has enamel miniatures of flowers, etc., on similar marble slabs, evidently by the same hand.

For a box of this type purchased for the Menus-Plaisirs in 1756, see under No. 12.

## 16 Snuff box

L.  $3\frac{3}{4}$  (8.3); D.  $2\frac{1}{2}$  (6.4); H.  $1\frac{1}{16}$  (4.0).



OVAL BOX of gold of two colors enameled *en plein* on the top, base, and sides with scenes of infants and a cupid playing, etc., *en camaïeu* in gray on an opaque rose-pink ground. The borders on the top, base, and sides are chased in relief with a trail of leaves of greenish gold entwined with a ribbon of red gold. Within this border on top and bottom is a secondary border of sinuous design engraved with trails of leaves. The four enameled panels on the sides are separated by pilasters, each engraved with a foliate design based on a figure eight. The enameled scenes represent:

*On lid:* Six infants playing with a goat.

*On base:* Three infants are eating grapes, while a cupid, behind them, holds up a *panier* filled with grapes. Another infant, at the right, is drinking wine through a straw from a barrel.

*On front:* Two infants fight for a bunch of grapes, while a third in the background at the right is engaged in picking grapes.

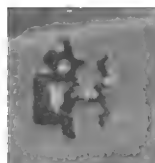
*On back:* Two infants sleep beneath a vine, with two birds flying above them at the right.

*On right end:* An infant, holding a dove in his hands, is seated before an open birdcage on which sits another dove.

*On left end:* An infant with a tulip in a pot, in front of two orange trees in a tub.

Marked inside the lid, inside the bottom, and inside the front to the right (partially defaced in all three places):

A defaced mark of a Paris goldsmith, which has been variously read by Snowman (*op. cit.* below) as that of Jean Frémin (*maître* 1738–1786) and by Watson (Royal Academy catalogue cited below) as Jean-Gabriel Pépin (*maître* 1745–1782), but is certainly that of Louis Charonnat (*maître* 1748–after 1782), the well-known maker of gold boxes. Both the initial L and the *différend*, an ear of wheat (*un épi*) are legible.



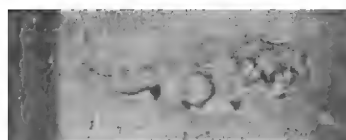
Two laurel branches (*deux branches de laurier entrelacées*), the charge mark for gold of the *sous-fermier* Jean-Jacques Prévost (1762–1768).



The crowned letter z, the mark of the *maison commune* for 1763/1764.



Marked on the bezel with an almost totally obliterated and illegible discharge mark, and with a little cow (*une petite vache*), an export mark (see Glossary).



REFERENCES: Bouchot, *La Miniature Française*, II, illustrated opposite p. 80; Snowman, *Eighteenth Century Gold Boxes of Europe*, fig. 346, above (attributed to Jean Frémin).

EXHIBITED: *France in the Eighteenth Century*, Royal Academy, London, 1968, catalogue no. 874, fig. 389; Victoria and Albert Museum, London, 1968.

Said, perhaps doubtfully, to have been formerly in the collections of Baron Schlichting (but see



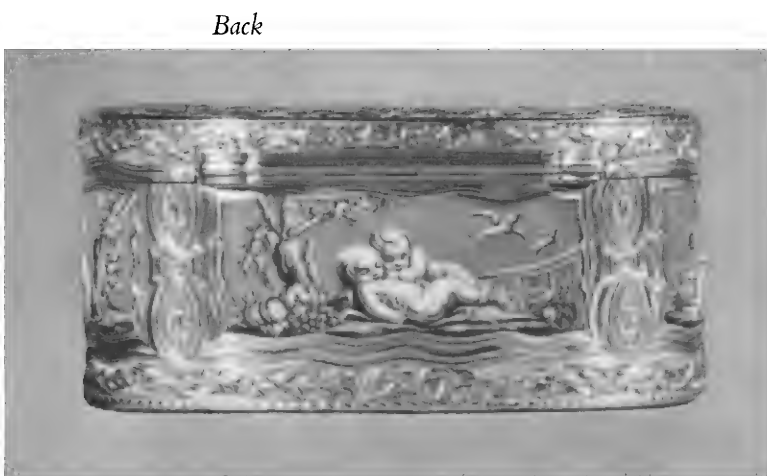
*Fête de Bacchus*, anonymous engraving issued by Huquier, after Boucher



Base



Front



Back

below), and later of Baronin Maria von Reitzes-Marienwart.

The reading of the maker's mark as that of Jean-Gabriel Pépin, adopted when the box was exhibited at the Royal Academy in 1968, is unsatisfactory in that Pépin is not recorded ever to have made boxes at all. On the other hand, Louis Charonnat is well known as a maker of gold boxes.

A box in the Louvre (Dreyfus, *Mobilier et des Objets d'Art*, no. 516; Nocq and Dreyfus, *Tabatières, Boîtes et Étuis*, p. 27, no. 77, pl. XLV) is rectangular but otherwise resembles No. 16 very closely in its style of decoration, and the *cage* is inset with rectangular panels enameled *en camaïeu* with playing infants and cupids against a pink ground, undoubtedly by the same hand as those on No. 16. This rectangular box is also dated 1763/1764 but bears no legible maker's *poinçon*.

The above box was bequeathed to the Louvre by Baron Schlichting. Bouchot (*op. cit.*), who asserts that No. 16 was formerly in the Schlichting Collection, was perhaps confusing it with Louvre no. 516. Although it seems rather unlikely that a collector would have acquired two boxes so closely similar, it is not impossible that Schlichting wished to demonstrate that different goldsmiths could adopt almost identical styles.

The enameled scenes of playing infants with which the box is decorated all seem to derive from engravings after Boucher, as follows:

*On lid:* Taken with some modifications from an engraving, *Fête de Bacchus* (see page 159), by Gabriel Huquier (1695–1772) after Boucher (see Michel, *François Boucher: Catalogue Raisonné*, p. 166, col. 2). Even closer is an engraving without any inscription, but almost certainly after Boucher, in the Musée des Arts Décoratifs, Paris (illustrated in *Albums Maciet*, VIII, no. 402, section "Enfants").

*On base:* Derived, as far as the central figure is concerned, from an engraving, *La Terre* (see opposite), from a series of the *Elements* by Jean Daulé (1703–1763) after Boucher, issued in 1748 (see *Mercure de France* for August of that year, p. 162).

There have been considerable modifications of the circular composition of the engraving to adapt it to the elongated oval of the box. In this scene the enameler has retained the wings of the flying cupid (probably by mistake); elsewhere he has suppressed them where they appear in the engravings.

*On front:* Taken fairly directly from Jean Daullé's engraving *Les Amours en Gayeté* (see below), dated 1760, though a fourth figure in the background has been suppressed, and some modification has been made to the landscape background to adapt the upright shape of the engraving to the horizontal form of the enamel panel.

*On back:* The two sleeping infants are taken from the same engraving of *La Terre*, by Jean Daullé, that the enameler used on the base, but the figure of an infant carrying a *panier* of grapes has been omitted.

No doubt the compositions of the two smaller figures at the ends of the box must have been similarly abstracted from engravings after Boucher, but so far these have not proved identifiable.



*Above: La Terre, by Daullé after Boucher*

*Below: Les Amours en Gayeté, by Daullé after Boucher*



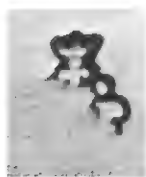
## 17 Snuff box

L.  $3\frac{1}{16}$  (8.1); D.  $2\frac{1}{8}$  (6.0); H.  $1\frac{1}{8}$  (3.5).

OVAL BOX of gold of two colors, heavily chased on the lid with a pastoral scene, rosettes, foliate pendants, etc. Within an oval cartouche in the center of the lid is a relief in the manner of François Boucher, of a shepherdess in a landscape. She is carrying a basket on a staff over her shoulder; there are sheep and architectural accessories in the background. This is flanked by subsidiary panels of various geometrical shapes, and the whole border is encircled with laurel swags of greenish gold. The base of the box is similarly treated, but a large rosette of gold of two colors replaces the pastoral scene. The sides are chased with flutes, foliated motifs, and a series of laurel pendants enclosed within oval panels.

Marked inside the lid, inside the bottom, and inside the front:

The mark of the Paris goldsmith Louis-Philippe Demay (*maître* 1758–1772).



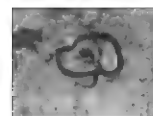
Two laurel branches (*deux branches de laurier entrelacées*), the charge mark for gold of the *sous-fermier* Jean-Jacques Prévost (1762–1768).



The crowned letter A, the mark of the *maison commune* for 1764/1765.



Marked on the bezel at the right toward the back with a hound's head (*tête de braque*), the discharge mark for gold and small silver of the *sous-fermier* Jean-Jacques Prévost.



Struck on the bezel at the left with the number 363, perhaps a dealer's stock number.

REFERENCES: Snowman, *Eighteenth Century Gold Boxes of Europe*, fig. 330, center left.

EXHIBITED: *Tabatières*, Institute of Fine Arts, New York University, 1962, catalogue no. 14; *France in the Eighteenth Century*, Royal Academy, London, 1968, catalogue no. 861, fig. 391; Victoria and Albert Museum, London, 1968.

Boxes of this type appear to have been popular in the years around 1765–1770. They are an early manifestation of the Louis XVI style in metalwork. For a drawing for a box of this character, see Snowman, *op. cit.*, fig. 99, where an example from the Cooper Union Museum, New York, is reproduced.

According to the accounts of the Menus-Plaisirs for 1770, Pierre-François Drais (*maître* 1763–1788) sold a box with “cartels du milieu en bas relief à figures, d’après Boucher” for 6,000 livres (along with a second one; quoted by Maze-Sencier, *Le Livre des Collectionneurs*, p. 157). The shepherdess on No. 17 probably derives from an engraving after Boucher, although it has not proved possible to trace it.



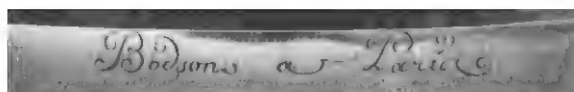


## 18 Snuff box

L.  $3\frac{3}{8}$  (9.2); D.  $1\frac{13}{16}$  (4.6); H.  $1\frac{3}{4}$  (4.5).

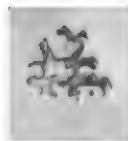
ELONGATED oval box, of gold of three colors, exceptionally deeply chased on the lid, the base, and around the sides with scenes from classical mythology. These comprise, on the lid, Venus Giving Arms to Vulcan; on the base, The Rape of Europa; on the front, Mars Visiting the Forge of Vulcan; on the back, Sleeping Bacchantes with Bacchus among baskets and clusters of grapes accompanied by two reclining nymphs. The two last are separated by trophies suspended from ribbons at each end; at the left a military trophy, and at the right a trophy composed of grapes, a wine jar, and a goblet. The ribbed frieze is chased with capitals linked by laurel swags caught up over a nail, and at the center of the front, with a military trophy. The panels forming both lid and base are inset leaving a very shallow rim around each.

Engraved on the bezel at the front: *Bodson à Paris*.



Marked inside the lid, inside the bottom, and inside the front:

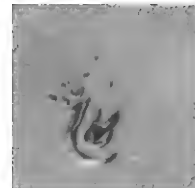
The mark of the Paris goldsmith Henry Bodson (*maître* 1763–after 1789).



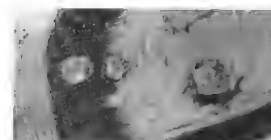
A conventionalized flower (*fleur de bassinet flanquée de fleurons d'ornement*), the charge mark for gold of the *sous-fermier* Julien Alaterre (1768–1775).



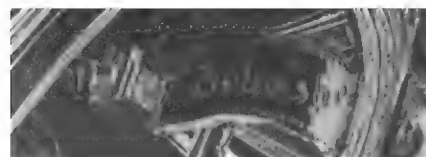
The crowned letter E, the mark of the *maison commune* for 1768/1769.



Marked on the bezel to the right with a helmeted head (*tête casquée*), the discharge mark for gold and small silver of Julien Alaterre, and twice with an eagle's head in a single outline, the Paris restricted warranty mark for gold during 1838–1847.



The principal parts of the box are all signed by Gérard Debèche (1706–after 1777?). On the lid the signature *debeshe* is engraved over a faintly incised *De. .* on the sail of the boat at the right. The signature is surrounded by an irregularly pounced border. On the base the pounced signature *debeches* appears likewise on the sail of a boat at the left.





*Vénus et Énée*, by Courtois after Boucher. The Metropolitan Museum of Art, Myra Carter Church Fund, 57.544.4



At the front of the box the name *Debeches* is engraved on a rock in the left foreground, below the figure of Mars on clouds.



REFERENCES: *Apollo*, January 1968, pp. 51–53, figs. 7 and 8; *Burlington Magazine*, February 1968, pp. 90–93, figs. 46–50; *Burlington Magazine*, April 1968, p. 219.

EXHIBITED: *France in the Eighteenth Century*, Royal Academy, London, 1968, catalogue no. 858; Victoria and Albert Museum, London, 1968.

Gérard Debèche was among the most celebrated *ciseleurs* working for the *orfèvres* and *bijoutiers* of eighteenth century Paris. Only a single work bearing his name has hitherto been seen, though one enameled with chinoiserie was supplied in 1747 for the *corbeille de mariage* of the Dauphine Marie-Josèphe de Saxe (1731–1767) by Debèche, “marchand” (Bapst, *Inventaire de Marie-Josèphe de Saxe*, pp. 234–235). The former is a gold box enameled green to imitate malachite, with feigned cameos of classical subjects chased in gold on the lid and sides. It is inscribed around the bezel DE-BECHE POUR LE CABINET DE SA MAJESTE 1770 (possibly written as 1710). It belonged to a P. P. Dournovo, a citizen of St. Petersburg, when it was exhibited in 1904 (see *Album de l'Exposition Rétrospective d'Objets d'Art de 1904 à St. Pétersbourg*, pp. 205–207, fig. 103; see right). It bore a maker's mark, perhaps to be read as that of P.-F. Draï (maître 1763–1788) and has disappeared since the Russian Revolution.

Debèche was an eccentric and an alcoholic. The evidence for this rests not only on Jal (*Dictionnaire Critique de Biographie et d'Histoire*, 2nd. ed.) but on legal documents published by Campardon and

Guiffrey in *Nouvelles Archives de l'Art Français*, IV, 1876, pp. 359–372. No great significance attaches therefore to the varied forms of the signatures on No. 18. In any case, most people were extremely careless about the spelling of names (their own or those of others) at this period. Furthermore, his name crops up twice in the bankruptcy proceedings against Daniel Gouers (*maître* 1717–1754), where it is spelled once Debèche and once de Besche. Debèche was born at Liège in March 1706 (information kindly supplied by Roelof Citroen); the date of his death is uncertain. A Debèche is mentioned among the *ciseleurs de bijoux* in the

*Box by Debèche, from Album de l'Exposition Rétrospective d'Objets d'art de 1904 à St. Pétersbourg. The Metropolitan Museum of Art Library*



*Almanach Dauphin* in 1769 and possibly again in 1777, but as the lawsuit in 1748 (Guiffrey, *op. cit.*, pp. 370–372) mentions that he had a son Gérard, also a *ciseleur*, it is conceivable that the latter reference is to the younger Debèche. The date 1770 on the box formerly at St. Petersburg is the latest date when the elder *ciseleur* is certainly known to have been alive.

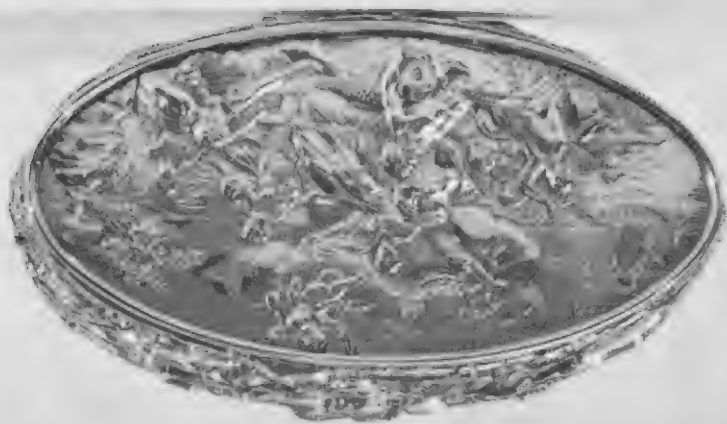
The famous *ciseleur*'s style is described in some detail by Jal (*op. cit.*, p. 479), who based his information on a series of some thirty plaster casts from Debèche's work belonging to the medalist A.-J. Depaulis (1790–1867). These had been taken from "reliefs pour des boîtiers, des montres, des bonbonnières, des tabatières ou des pommeaux de cannes." They do not appear to have survived, but Jal describes them as being chased in relief with figures of about *un pouce* (2.7 cm.) in height, the approximate size of the figures on the box No. 18. Their subjects were "tirés, pour la plupart, de la mythologie. Le style de ces pièces d'orfèvrerie, fortement empreint de la manière de François Le Moyne et de ses élèves Charles-Joseph Natoire et François Boucher." It would be difficult to analyze the style of the scenes on the lid, base, and sides of No. 18 with more precision. Indeed, the decoration seems to have been taken principally from Boucher's work. The design of the lid is taken from an engraving after Boucher by P.-F. Courtois entitled *Vénus et Énée* (illustrated on page 165). That at the back derives from René Gaillard's engraving after Boucher's *Les Bacchantes Endormies* (illustrated to the right) published in July 1764 (Bibliothèque Nationale, R. Gaillard, no. 155). The design of the base is likewise taken from P.-A. Aveline's engraving *L'Enlèvement d'Europe* (illustrated on page 169) after François Boucher (Bibliothèque Nationale, P.-A. Aveline, no. 85). This was issued in June 1748, according to the *Mercur de France*. Jal goes on to liken the style of the plaster casts to the work of the "meilleurs maîtres graveurs du dix-septième siècle," and makes it abundantly clear that although most of them were produced in the middle



Back

*Les Bacchantes Endormies*, by Gaillard after Boucher.  
Bibliothèque Nationale





Base

years of Louis XV's reign their "style . . . agréable, facile, coulant . . . ni tourmenté, ni contourné, ni grimaçant" was classical rather than *rocaille*, which conforms with the style of the scenes on No. 18. Though not rococo, these are certainly not neo-classic. The manner of Debèche's execution he describes as "gracieuse, fine et large tout à la fois," which again agrees with the character of the box catalogued here. For chasing a box of this sort we know that Debèche was charging 120 livres in 1736, for that price is mentioned in the bankruptcy proceedings against Gouers (see above). Maze-Sencier (*Livre des Collectionneurs*, p. 157) draws attention to a box "à huit pans, les milieux ciselés d'après l'antique par Debèche; les panneaux en magellan [a variety of mother of pearl of an unusually deep color with strong blue and violet reflections], les bordures à feuille de lierre, la monture à guirlande" supplied by P.-F. Drais (*maître* 1763–1788) as part of the *corbeille de mariage* of Marie-Antoinette in 1770 at a price of 3,000 livres, eventually reduced to 2,400 livres in spite of the fact that Drais commented on the fine quality of the chasing. This box sounds remarkably like the box once in the Dournovo Collection mentioned above. Be that as it may, the chased decoration evidently resembles No. 18 in character.

The frieze of No. 18 was clearly designed for a box whose sides were intended to be divided into panels by pilasters, and not to consist of elongated

classical scenes as here. But their *facture* is obviously the same as that of the rest of the box. Probably Debèche's eccentricity, which is well attested by contemporaries, made him unreliable, and a relatively young and little-known boxmaker like Bodson at the beginning of his career may have found it difficult to get what he wanted out of the *ciseleur*. Alternatively, Bodson may have purchased some discarded plaques by Debèche from a fellow boxmaker, possibly as part of the stock-in-trade sold after the death of some boxmaker. This, or something very like it, occurred with a box in the James de Rothschild Collection at Waddesdon Manor, Buckinghamshire (Eriksen, *Catalogue of Sèvres Porcelain*, no. 42a, pp. 122, 123). Here six plaques of Sèvres porcelain, seemingly made for Mme de Pompadour, were sold at auction in 1773 and set in a *cage* of gold to make a *tabatière ovale* by Louis Roucel (*maître* 1763–1787) in the same year, nearly a decade after the original owner's death and still longer after their creation.

Mrs. Le Corbeiller (*European and American Snuff Boxes 1730–1830*, p. 30) asserts that boxes made up from "separate gold plaques repoussé with amorini, etc." became fashionable around 1770.

The plaque on the lid of No. 18 is somewhat unusually mounted so that the rim stands a little proud of the chased surface. This practice was of course common enough on the base of a box, at any rate in the mid-1780s, and was intended to protect the surface from damage or scratching when the box was placed on a table or other hard flat surface. In view of the exceptionally high relief of the chasing on the lid of No. 18, the same thing may have been done here as a protection (see also under Nos. 2 and 27).

Since No. 18 and the box exhibited in St. Petersburg in 1904, which has now disappeared, are the only evidence we have of one of the most famous *ciseleurs* of the eighteenth century working for boxmakers, it seems worthwhile to mention here one or two boxes that have come to my attention, which, I suggest, may possibly have been chased by Debèche. These are a Russian box in the Lenoir



bequest to the Louvre bearing the hallmark of Valogda, a Parisian box in the sale of the Polès Collection, Galerie Georges Petit, Paris, June 22–24, 1927, lot 116 (illustrated in catalogue, pl. XLIII), and another Parisian box that was lot 46 in the Lucien Surmont sale, Hôtel Drouot, Paris, May 13, 1912 (illustrated in catalogue). It would have been perfectly possible for a Russian goldsmith to have bought plaques chased in Paris by Debèche and mounted them in Russia. More tentatively, I would suggest that the box which was lot 412 in the sale of the *Cabinet du feu M. le duc*

*d'Aumont*, Paris, December 17 ff., 1782, sounds very much in the style of the known and/or recorded boxes by Debèche, e.g., that illustrated on p. 166:

Une Boîte de chasse à huit pans, fond de magellan, ornée de quatre grands médaillons, et six petits dans le genre des camées à sujets de bacchantes et jeux d'enfants, les pilastres à figures dans le genre antique, avec moulures à osier, feuilles de persil et guirlandes de laurier en or de couleur.

It was sold for 821 livres to a purchaser whose name is given as Bosse.

*L'Enlèvement d'Europe*, by Aveline after Boucher. Bibliothèque Nationale



## 19 Snuff box

L.  $3\frac{3}{16}$  (8.1); D.  $2\frac{5}{16}$  (5.9); H.  $1\frac{1}{8}$  (2.9).



RECTANGULAR gold box consisting of six panels of black shell *piqué* with silver and gold of two colors in a "hair" technique (*écaille coulé*), enclosed in a *cage* of gold chased with a twisted rope pattern and drapery swags around the edge of the lid. The black shell panels are *piqué* with the following designs:

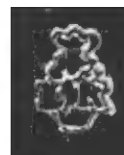
*On lid:* A rhinoceros (after the well-known print by Dürer dated 1515) in an exotic landscape with palm trees and three birds.

*On base:* Classical ruins in a landscape, trees, and birds.

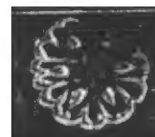
*On all four sides:* Fragmentary classical ruins, with trees and birds.

Marked on the exterior of the bezel to the left (slightly defaced) and, unusually, on the exterior of the *cage* to the left:

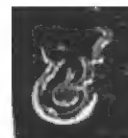
The mark of the Paris goldsmith Louis Roucel (*maître* 1763–1787).



A conventionalized flower (*fleur de bassinet flanquée de fleurons d'ornement*), the charge mark for gold of the *sous-fermier* Julien Alaterre (1768–1775).



The crowned letter E, the mark of the *maison commune* for 1768/1769.



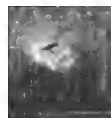
A helmeted head (*tête casquée*), the discharge mark for gold and small silver of the *sous-fermier* Julien Alaterre (on the exterior of the *cage* of the lid at the left and on the bezel also).



Marked on the exterior of the *cage* of the lid at the right with a lapwing's head (*tête de vanneau*), the discharge mark for small gold and silver of the *sous-fermier* Henri Clavel (1781-1789) and with a cock's head within an outline (*tête de coq*), the restricted warranty mark for gold used in Paris from 1809-1819.



Marked on the bezel to the left with a ram's head within an outline (*tête de belier*), the restricted warranty mark for gold used in Paris from 1819-1838.



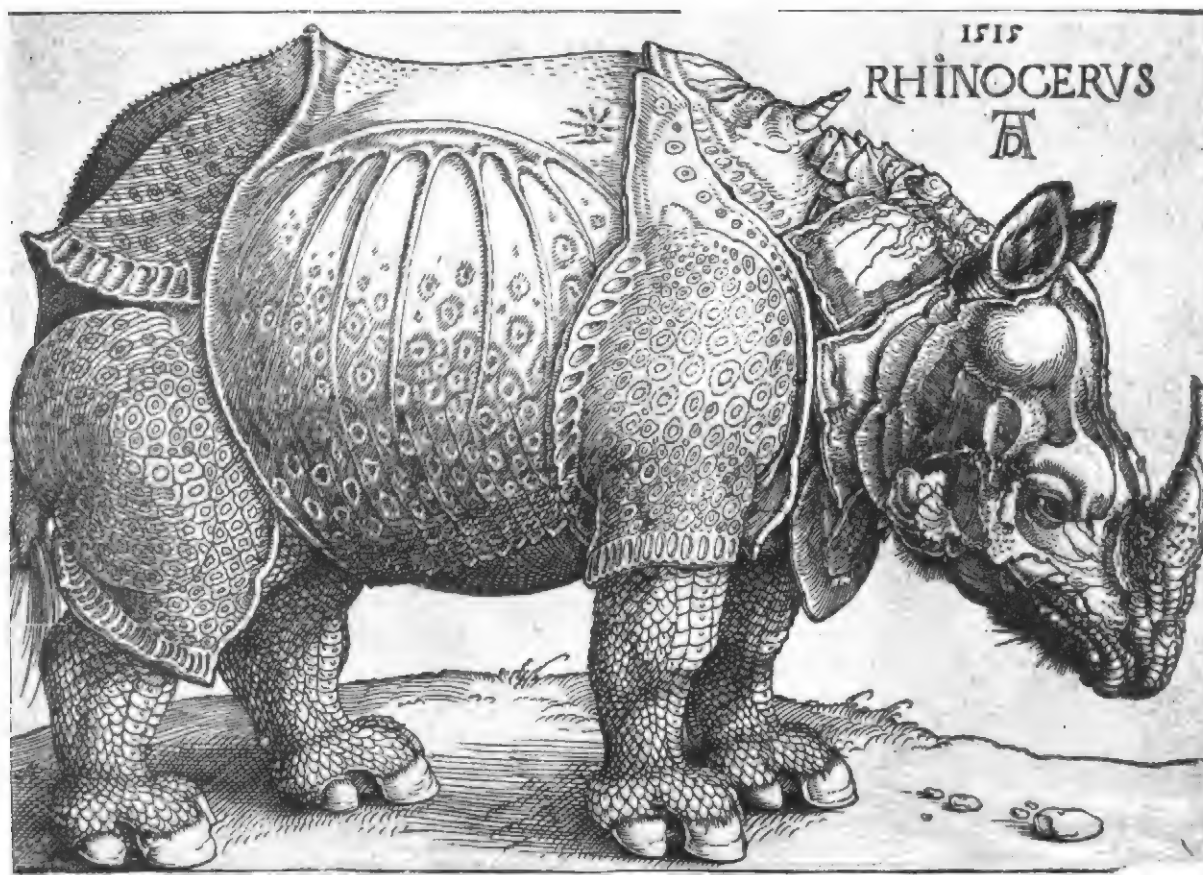
REFERENCES: Snowman, *Eighteenth Century Gold Boxes of Europe*, fig. 369; Le Corbeiller, *European and American Snuff Boxes 1730-1830*, fig. 152; *Apollo*, January 1968, p. 50, illustrated in color pl. VI; Bramsen, *Nordiske Snusdåser på europoeisk baggrund*, pl. 129.

EXHIBITED: *France in the Eighteenth Century*, Royal Academy, London, 1968, catalogue no. 875, fig. 379; Victoria and Albert Museum, London, 1968.

Formerly in the collections of Louis-Jean Gaignat (1697-1768), but probably with a different *cage*; the *marchand-mercier* Poirier; and René Fribourg (sold Sotheby's, London, October 14, 1963, lot 266 [illustrated in color in catalogue]).

As Mrs. Le Corbeiller pointed out to me some years before her book was published, the following entry appears in the catalogue of the Gaignat sale, Pierre Rémy, Paris, February 14-22, 1769:

*Rhinoceros, by Dürer. The Metropolitan Museum of Art, Rogers Fund, 22.10.8*



212: Une boîte presque carrée, d'écaille coulée à charnière, le dessus représente un rhinocéros sur terrasse & arbres à côté, la bâte est d'or émaillé & doublée d'or.

It was bought by Poirier, the *marchand-mercier* (who had probably sold the box to Gaignat in the first instance, for he supplied the collector with almost all his art objects), for 590 livres.

This box is illustrated by Gabriel de Saint-Aubin in the margin of a copy of the sale catalogue formerly belonging to Baron du Teil (see opposite).



The similarity of the design of the top to that of No. 19 is too close and too unusual to allow of much doubt that the top and sides of No. 19 are those of the Gaignat box. There is, of course, no enamel on the *cage* in which the shell panels are now held, nor are there signs of its having been once ornamented with enamel that has subsequently worn away. The side panels, however, appear to have been cut down laterally, since the

Gaignat box was “presque carrée.” It seems therefore that, for some reason, all the shell panels were inserted in a new *cage* shortly after the Gaignat sale. This, too, would account for the fact that the date-letter on No. 19 corresponds precisely with the year in which the sale took place. The alteration was probably made by Poirier before reselling it, perhaps to make the shape of the new box conform with contemporary fashion or possibly because the original *cage* was damaged.

The lining of the interior of the box has been renewed at some time. Possibly this was done to strengthen the *cage* during Henri Clavel's period of office as *sous-fermier*, which would account for the presence of his discharge mark on the box.

In the sale after the death of the Maréchal-Duc de Richelieu (1696–1788) in 1788, lot 781 was:

Une Boîte carrée en écaille piquée, montée en cage & doublée en or, à bordures à chainettes, le dessus présentant un éléphant, le dessous un chameau, & les côtés divers animaux.

It would seem likely that the *piqué* panels of this snuff box were by the same craftsman as those of No. 19. The box sold for the highest price of any of the forty-one *boîtes précieuses* listed in the catalogue, 1,360 livres, the purchaser's name being given as Peregault. The same Richelieu sale included another box described thus:

783. Une Boîte ovale en piqué, a panneaux, représentant des ruines de Rome, garnie & doublées en or, à bordures à feuilles de persil & frises de genre arabesque.

It sold for 803 livres to the *marchand-mercier* Julliot. It seems likely that this, too, was created by the same craftsman or workshop responsible for the *piqué* panels of ruined buildings on the base and sides of No. 19.

A somewhat similar box in the Wallace Collection, London (*Illustrated Catalogue of the Furniture . . . and Objects of Art*, 1920, no. XVIII.A.90) was stated in the sale catalogue of the Fribourg Collection to be in the same “hair” (*coulé*) technique. In fact, only the design of the decoration on the

sides, with landscapes, animals, and classical ruins resembles that on No. 19 and is perhaps the work of the same craftsman. The decoration of its lid with a scene of the chase is carried out in the normal *piqué point* technique.

A notebook formerly in the Erich von Goldschmidt-Rothschild Collection (sold Ball-Graupe, Berlin, March 23-25, 1931, lot 30 [illustrated in catalogue, pl. 17]) was also decorated in the same technique with ruins and birds, perhaps by the same hand. The goldsmith's work was claimed to be Viennese of about 1740, but this is doubtful. In the same sale (lot 279, pl. 60) was a Louis XVI *carnet de bal* in the same "hair" technique but on a red lacquer ground. It appears, however, to be by a different craftsman. Another, in the Wallace Collection (*Catalogue of the Furniture . . . and Objects of Art*, 1920, no. 1.A.36), is decorated with similar birds and seems to be by the same hand as No. 19. The *cage* is of later date and by G.-R. Morel, a post-Revolutionary goldsmith.

The use of the Dürer print (illustrated on page 171; Bartsch, VII, no. 136), issued in 1515, as a model for the decoration of the lid is a somewhat unusual instance of antiquarian feeling in the work of an eighteenth century craftsman, though this print became so famous throughout Europe quite early on that its subject matter was adapted to various uses from time to time. It was, for instance, used at the Meissen factory, as a model for a large porcelain rhinoceros for the Japanese Palace, and appears occasionally also on Meissen plates.

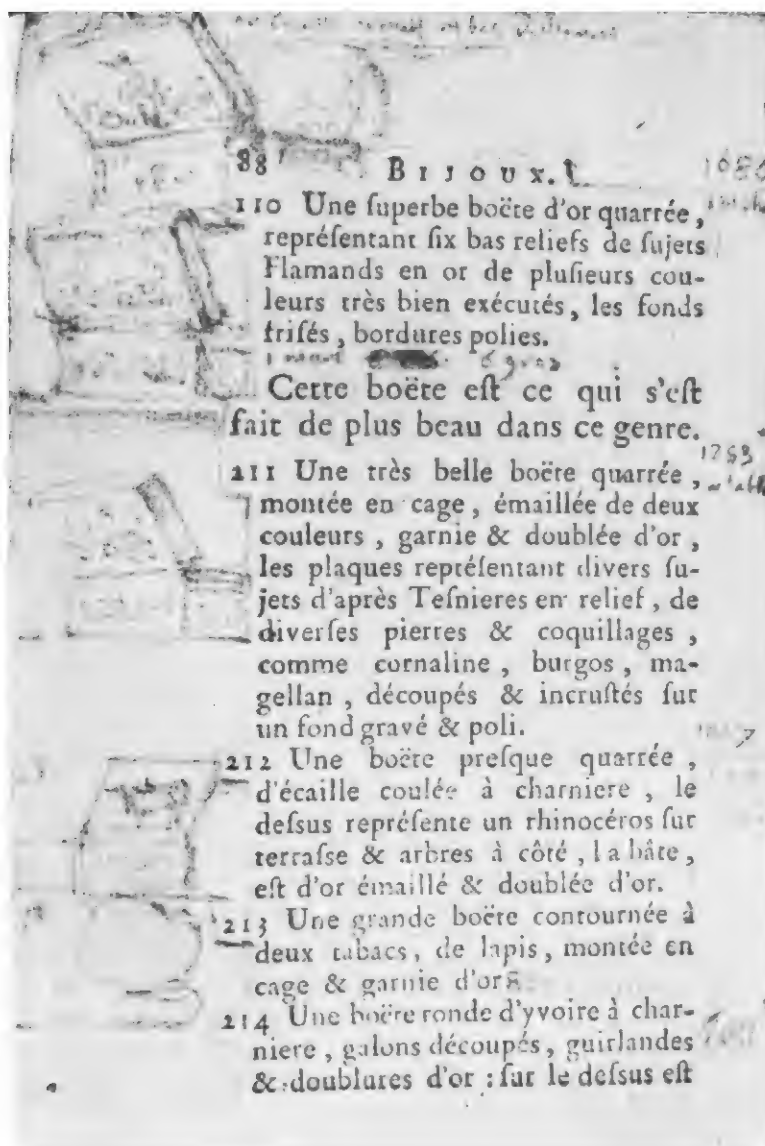


Illustration from Gaignat sale catalogue, by Gabriel de Saint-Aubin





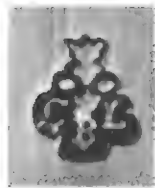
## 20 Snuff box

L.  $3\frac{3}{16}$  (8.4); D.  $2\frac{3}{8}$  (6.0); H.  $1\frac{1}{16}$  (4.0).

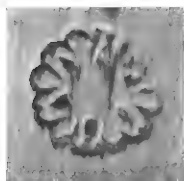
OVAL BOX of gold partly burnished, partly semi-matte, enameled *en plein* with reserves, deep sky-blue and mottled mauve, and inset in the center of the lid with a portrait miniature in gouache of an unknown man. The border of the lid is chased with a continuous band of laurel swags on a sky-blue ground. Within this, on a mottled mauve background, the miniature is flanked by pairs of laurel sprays emerging from a rosette chased in gold. The base is similarly decorated, but a large spray of flowers chased in relief against a sky-blue reserve replaces the miniature. The sides are chased with four sprays of flowers within oval reserves of sky-blue enamel alternating with loops of laurel suspended from a feigned nail and tied with a ribbon bow; these are set against a mottled mauve enamel background.

Marked inside the lid, inside the bottom, and on the left side of the interior:

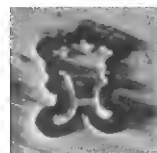
The mark of the Paris goldsmith Charles Le Bastier (*maître* 1754–after 1783).



A conventionalized flower (*fleur de bassinet flanquée de fleurons d'ornements*), the charge mark for gold of the *sous-fermier* Julien Alaterre (1768–1775).



The crowned letter H, the mark of the *maison commune* for 1771/1772.



No discharge mark is visible.

Struck inside the bottom with the figures 1930, probably a modern export mark.

REFERENCES: Snowman, *Eighteenth Century Gold Boxes of Europe*, fig. 376; Le Corbeiller, *European and American Snuff Boxes 1730–1830*, fig. 160.

EXHIBITED: *Tabatières*, Institute of Fine Arts, New York University, 1962, catalogue no. 30.

The greenish blue of the man's coat in the miniature clashes strongly with the enamel colors on the box. This would hardly have satisfied the craftsman responsible for making the box. It seems likely that the miniature (possibly Italian rather than French) is a later addition, replacing a trophy of gold on an enamel ground or a miniature of a different type like those on the two boxes mentioned below.

This type of box was common in the Louis XVI period and often imitated in the nineteenth century with considerable success. A similar but circular box by Charles Le Bastier, also dated 1771/1772, with an enamel miniature after Antoine Coypel (1661–1722), is in the Louvre (Nocq and Dreyfus, *Tabatières, Boîtes, et Étuis*, p. 22, no. 65, pl. xxxix). It bears the date-letter for 1772/1773. Le Corbeiller (*loc. cit.*) records a further privately owned box by Le Bastier of identical design to this but bearing the date-letter for 1773/1774. It is also inset with an enamel miniature of a classical subject.

## 21 Snuff box

L.  $3\frac{13}{16}$  (9.7); W. (maximum)  $3\frac{3}{16}$  (8.1); W. (minimum)  $2$  (5.1); H.  $1\frac{13}{16}$  (4.6).

Box of gold-colored *kinji* and *nashiji* Japanese lacquer lined and hinged at the foot with gold, of squat coffin shape with a lobed head and straight sides tapering toward the straight foot. The lid is decorated with three ginger jars in low relief; the silhouette of their heads gives the wider end of the box its lobed shape.

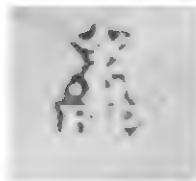
The three tall, tapering ginger jars on the lid are arranged in perspective, a central jar in front of and half concealing the other two. Their tops are each covered with a differently figured silk tied around the neck with a tasseled cord. The lower parts of their bodies are decorated with pine saplings. Around the sides of the box are waves, among which four sacred tortoises are disporting themselves.

The lid and sides are of variously colored gold *kinji* lacquer, predominantly a pale-yellow matte gold with certain decorative features burnished and others in a warmer gold. The waves are outlined with greenish gold; the foam on their crests is of silvered lacquer. The bottom of the box is of *nashiji* lacquer, small particles of warm reddish gold leaf scattered closely over a black ground.

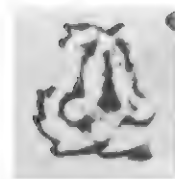
A narrow rim runs around the lower edge of the lid. It is chased with tiny burnished pearls on a granulated gold ground between thin burnished moldings.

Marked inside the lid (partially defaced), inside the bottom, and inside the right-hand side (much defaced):

Probably the mark of the Paris goldsmith Barthélemy Pillieux (*maître* 1774–after 1790).



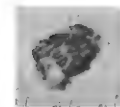
Interlaced L's, the charge mark for gold of the *sous-fermier* Henri Clavel (1781–1789).



The crowned letter R, the mark of the *maison commune* for 1781/1782.



Marked on the bezel on the right-hand side with a head facing left with streaming hair (*tête de chérubin*), the discharge mark for small gold of the *sous-fermier* Henri Clavel.



Struck on the bezel on the left with the number 555, presumably a dealer's stock mark.

REFERENCES: Le Corbeiller, *Apollo*, September 1969, pp. 250–251, fig. 1.

The Japanese lacquer probably dates from the fourth quarter of the eighteenth century.

No. 21 should be compared with No. 23, another Japanese lacquer box mounted with gold in Paris as a snuffbox. Both boxes had clearly been chosen for this treatment on account of their unusual shape and the exquisite quality of the decoration of the lacquer. In order to allow these features to tell fully, the gold mounts visible on the

exterior have been kept to the minimum necessary to give strength to the hinges. These are of the usual high quality of craftsmanship that impressed Diderot so greatly when he came to study their technique for the *Encyclopédie* (see also No. 23). The box was designed with a removable lid, but the deep flange which it must originally have possessed has been cut away and replaced by a thin gold bezel, so that the lid still fits impeccably when closed. The hinge is affixed at the narrow foot (obviously because it is the only straight edge), which gives an unexpected effect; but the difficulty of applying a hinge to the shaped wider end of the box would have been formidable. Nevertheless, it was achieved on No. 23.

Since the export of old lacquer from Japan was forbidden during most of the eighteenth century, it may be assumed that the box was recent work made just prior to the date of the mounts and probably purchased in Holland by some Parisian *marchand-mercier*.

It has been suggested that the maker of this box may be Barthélemy Paviet (*maître* 1781–after 1793). All strikes of the maker's mark are defaced and difficult to read, but examination under a bright raking light at a high magnification suggested that the *différend* was more likely to be the *pie* (magpie) of Barthélemy Pillieux than the *merlette* (martlet) adopted by Paviet. As Pillieux was well known as a box maker, while no gold box by Paviet is recorded, the inference seemed obvious.





## 22 Snuff box

L.  $3\frac{1}{4}$  (8.3); D.  $2\frac{1}{4}$  (5.7); H. 1 (2.5).

OVAL BOX of gold of two colors. The top, sides, and base have panels of engine turning (*guillochage*) with a background of horizontal striations, engraved with alternate circles and fleurons arranged in quincunx fashion. The borders are chased with sprays of flowers of greenish gold; the four panels on the sides are separated by round-headed niches enclosing flowers on a stand, of greenish gold and flanked at each side by fluted pilasters.

Marked inside the lid, inside the bottom, and inside the front (some of the marks defaced in all three places):

The mark of the Paris goldsmith Alexis Proffit (*maître* 1775–after 1793).



Interlaced L's, the charge mark for gold of the *sous-fermier* Henri Clavel (1781–1789).



The crowned letter P with the number 84, the mark of the *maison commune* for 1784/1785.



Marked on the bezel to the right beside the hinge with a lapwing's head (*tête de vanneau*), the discharge mark for small gold and silver (1783–1789) of the *sous-fermier* Henri Clavel.



Boxes bearing Proffit's *poinçon* are rare. A small, rectangular box very similar in decoration to No. 22 but with engine turning beneath translucent enamel was sold at Sotheby's, London, March 6, 1967, lot 216 (illustrated in catalogue). It was struck with Proffit's mark and the date-letter for 1781/1782. Another, not dissimilar, also dated 1781/1782 and bearing Proffit's *poinçon*, was sold at Sotheby's on July 3, 1967, lot 98.

Le Corbeiller (*European and American Snuff Boxes 1730–1830*, p. 30) suggests that this type of engine turning with depressed circles against a background of horizontal striations was introduced only in 1781. A variation, where the ground is of a *moiré* pattern, is illustrated by Snowman, *Eighteenth Century Gold Boxes of Europe*, fig. 394. It occurs on a box by M.-R. Barre (*maître* 1768–after 1791) dated 1780/1781. The technique remained exceedingly popular down to the period of the Revolution.

## 23 Snuff box

Diam.  $3\frac{3}{8}$  (8.1); H.  $1\frac{1}{8}$  (3.7).

CIRCULAR box of gold-colored *kinji*, *nashiji*, and other types of Japanese lacquer, lined and hinged with gold. Eight tubular lobes surround the sides; the fitting lid is of the same shape. The box and lid are both lined with plain burnished gold and hinged to one another by two hinges attached to adjacent lobes. There is a narrow gold rim around the edges where box and lid join.

The lid is lacquered with matte gold in a design of eight rimmed circles of pale yellow gold, one above each of the lobes. These surround a larger rimmed circle in the center, of a warmer gold, set against a mottled black and gold ground ("crumb," or *gōybu* lacquer).

The lobed sides are of gold-colored lacquer (*hiramakie*), decorated in low relief with sprays of flowers (plum blossom and cherry) and leaves, trees, cranes, and legendary birds in red, blue, and silver against a burnished gold background, on all except the central lobe at each side, the ground of which is of mottled gold.

The base is lacquered black, sprinkled with gold dust (*nashiji*, or "pear ground"), and is slightly abraded at one side.

Marked on the gold lining inside the lid, inside the sides, and on both the interior and exterior of the bezel (some of the marks badly defaced):

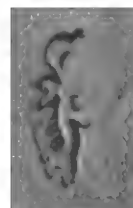
The mark of the Paris goldsmith Adrien-Jean-Maximilien Vachette (*maître* 1779–1839).



Interlaced L's, the charge mark for gold (1783–1789) of the *sous-fermier* Henri Clavel (1781–1789).



The crowned letter P with the number 88, the mark of the *maison commune* for 1788.





Marked on the exterior of the bezel with a parrot's head (*tête de perroquet*) (twice), the discharge mark for gold and small silver (1786–1789) of the *sous-fermier* Henri Clavel; a cock facing left enclosed within a hexagon, the mark for first standard gold during 1809–1819; a bull facing left enclosed within a hexagon, the mark for third standard gold during 1819–1838; the head of a bearded man, an excise mark during 1819–1838; and other small, illegible marks.



REFERENCES: Norton, *Apollo*, March 1942, p. 52, fig. IX (with maker wrongly attributed); *Connoisseur*, November 1966, p. LXXXV (illustrated); *Apollo*, January 1968, p. 53, fig. 9; Le Corbeiller, *Apollo*, September 1969, pp. 251–252, figs. 2, 3.

Compare No. 21. Although Japanese lacquer boxes were often cut up by Parisian goldsmiths into panels that were subsequently mounted *en cage* as a box, it is somewhat unusual to find a box mounted in its entirety, as here. In the case of No. 23, as with No. 21, this was doubtless due to the appropriate size and unusual shape of the lacquer box as well as to the exceptionally high quality of its decoration. The lacquer probably dates from some time in the twenty years preceding 1788 and, in spite of its fine quality, was presumably made for export.

The extraordinary ingenuity by which the lid, originally intended to be withdrawn vertically from the box over a deep lip, has been hinged onto it and yet achieves a perfect fit fully justifies the lyric praise that Diderot lavishes in the *Encyclopédie* (XV, pp. 792, 793) on the skill with which the Parisian goldsmiths of his day made the hinges of snuff boxes.

## PORCELAINES. 77

165 Deux petits Saladiers à bords découpés.

Deux Comptoirs, dont un bon.  
Un Seau à liqueur, cassé.

## LAQUES DU JAPON.

166 **U**NE petite Boîte de laque du Japon, fond noir, avec des ouvrages en or contournés en cinq parties égales. 27

167 Une Boîte ronde plate d'ancien laque du Japon, fond avanturine, avec des feuillages & fruits en or de relief. 64

168 Un petit Baril d'ancien laque du Japon, fond avanturine moirée, sur son pied. 100

Cette petite piece est d'un travail très achevé, tant pour la finesse des ondes de l'avanturine que pour la richesse des feuillages & fruits qui sont en or de relief, & il se trouve dessus une Pagode sculptée de relief, richement habillée, ce qui rend ce morceau D iij



Illustration from Gaignat sale catalogue, by Gabriel de Saint-Aubin



A similar box with gold mounts was lot 166 in the Gaignat sale, Pierre Rémy, Paris, February 14–22, 1769, and is illustrated by Gabriel de Saint-Aubin by a marginal drawing in a copy of the sale catalogue in the collection of the Baron du Teil (see page 181). It had, however, only five lobes in place of eight and was bought for 27 livres by a “M. Lange, r[ue] Greneta,” according to Saint-Aubin’s annotation.

In the latter part of his career Vachette seems to have made a considerable number of boxes from Japanese lacquer, although they usually consisted of panels cut from larger boxes and mounted *en cage*. There are a number of examples in the Louvre (e.g. Nocq and Dreyfus, *Tabatières, Boîtes, et Étuis*, nos. 132, 133, and 146) bearing his mark and the date-letters for 1782/1783, for 1785, and the mark used during the Revolutionary period, respectively. Another of the same type (also in the Louvre, Dreyfus, *Mobilier et des Objets d’Art*, no. 766) bears an early nineteenth century mark showing that he continued to work in this manner long after the fall of the *ancien régime*.

## 24 Spectacle Case

L.  $3\frac{3}{8}$  (9.2); W.  $2\frac{1}{16}$  (5.5); D.  $\frac{7}{16}$  (1.1).

Box of butterfly shape, of pale gold and translucent blue enamel. It is divided transversally midway across the wings and can be opened on a hinge at the back by pressure on a button formed by a small rectangular brilliant at the center. The interior is divided into two transverse compartments, each of which is lined with pale blue velvet and contains a pair of contemporary gold-rimmed spectacles with a flexible nose bridge. The surface of the box is entirely engraved with zigzag bands, partly striated, partly dotted, over which trailing sprays of flowers and leaves are enameled *en basse-taille* with translucent blue enamel.

Marked on the bezel of the case and on the outside of the bridge of each pair of spectacles with a hen's head (*tête de poule*), the discharge mark for small gold and silver of the *sous-fermier* Julien Berthe (1750–1756); and with an owl in an oval (twice on the bezel of the case), a mark used since 1893 for objects imported from countries without

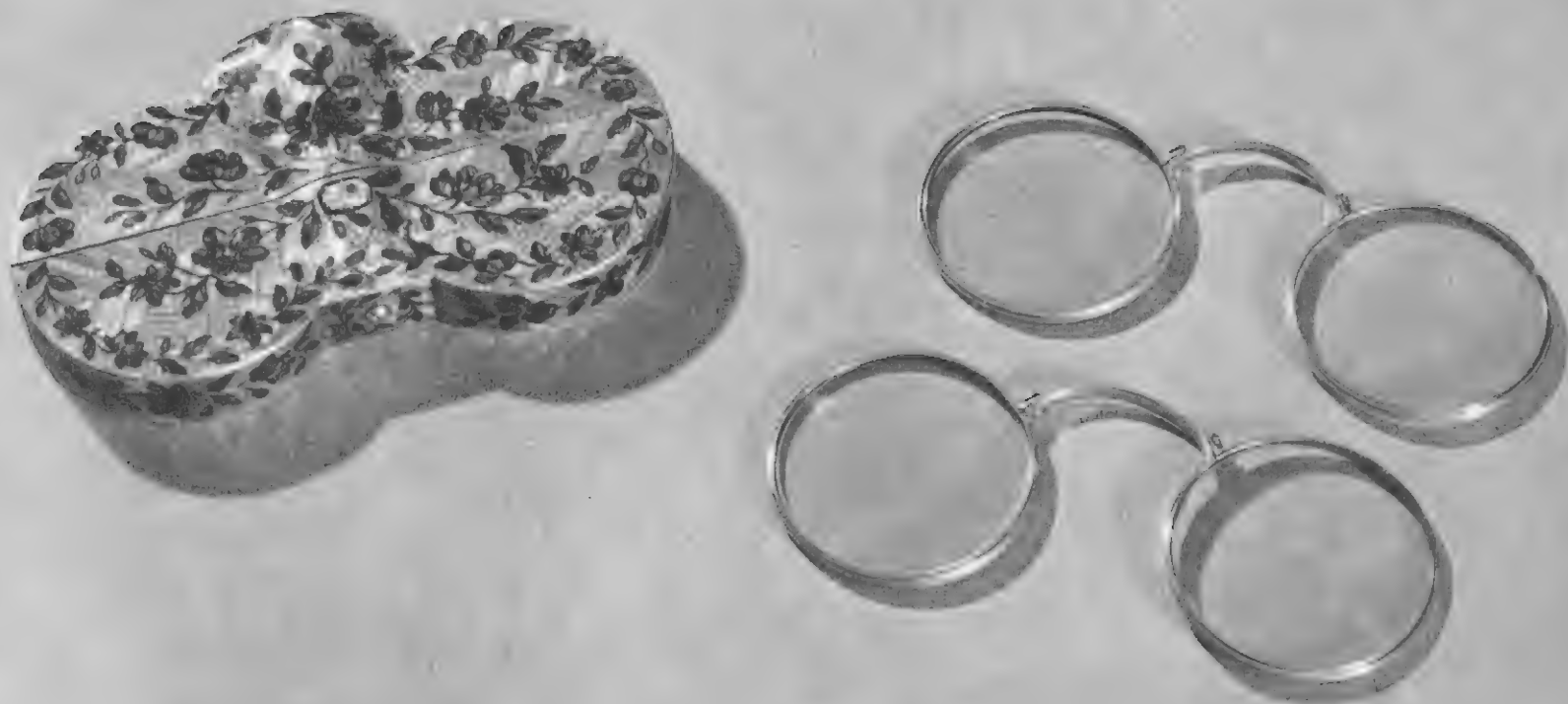
a customs convention with France. It has not been possible to make a clear photographic reproduction of these marks.

Any other marks are probably concealed beneath the velvet lining that is stuck down everywhere. It is said to conceal the mark of the Paris goldsmith Jean Ducrollay (*maître* 1734–1764/1765).

REFERENCES: *Apollo*, January 1968, p. 50, fig. 5.

EXHIBITED: *France in the Eighteenth Century*, Royal Academy, London, 1968, catalogue no. 879, fig. 394; Victoria and Albert Museum, London, 1968.

Formerly in the collections of Félix Doistau (sold Galerie Georges Petit, Paris, June 18–19, 1928, lot 167 [illustrated in catalogue], for 32,500 francs); Président Charles d'Heucqueville (sold Galerie Charpentier, Paris, March 24–25, 1936, lot 144 [illustrated in catalogue, pl. xxviii]).



The style of decoration was not uncommon in the 1750s. Similar enameling is found on a box by J.-S. Huguet (*maître* 1752–after 1791) and on one by A.-A. Chollet (*maître* 1756–after 1791) dated 1757/1758 (both illustrated in Snowman, *Eighteenth Century Gold Boxes of Europe*, figs. 225 and 282, respectively).

The development of optics in the eighteenth century led to greatly improved spectacles, and especially in the latter part of the period a great deal of care was lavished on production of specta-

cle cases. Magnificent *gaines* of shagreen encrusted with gold are, for instance, mentioned in inventories of the period. The *Mercur de France* for October 1775 mentions that recent novelties available at the *marchand-mercier's* Au Petite Dunquerque included:

Tabatière d'or à huit pans, émaillée ayant sur le couvercle  
un montre à jour et dessous le fond une paire de lunettes

The price was 2,400 livres.

## 25 Snuff box

L.  $4\frac{5}{16}$  (11.6); D.  $3\frac{1}{2}$  (8.9); H.  $1\frac{1}{16}$  (4.0).

CARTOUCHE-shaped box, unusually large in size, of warm reddish gold richly chased in high relief, partly burnished and partly patinated. It has flaring sides tapering slightly toward the base, the four corners being emphasized by short fluted pilasters in the shape of inverted balusters surmounted by a heavy scroll and with an acanthus leaf springing from the base.

The lid is chased with a scene of the Oath of Mucius Scaevola; the base, with a smaller scene of a river god, representing the Tiber, reclining before a view of Rome, with Romulus and Remus being suckled by the legendary she-wolf. The background of both scenes is granulated.

The front is chased, within a plain border, with a large eagle, its wings splayed, standing on a martial trophy. The other three sides are also chased with military trophies and emblems within shaped panels.

The scene on the lid is framed in a border partly ribbed, partly of acanthus leaf and entwined with

laurel. A martial trophy is chased in the spandrels at each corner above the design.

Engraved on the lid beneath the feet of Mucius Scaevola: *G. M. Moser: fecit/ Londen 1741.*



Marked inside the lid and inside the bottom in the center with the initials PR beneath a fleur de lys, probably the mark of the London goldsmith Peter Russel (or Roussel).



The box probably made by Peter Russel in 1741, the chasing by George Michael Moser (1704-1783).

REFERENCES: Le Corbeiller, *European and American Snuff Boxes 1730-1830*, p. 35; Snowman, *Eighteenth Century Gold Boxes of Europe*, figs. 445-448.

EXHIBITED: *The British Antique Dealers Association Golden Jubilee Exhibition*, Victoria and Albert Museum, London, 1968, catalogue no. 62, pls. 32, 33.

Formerly in the collection of George Prettyman, Orwell Park, Ipswich, England (sold Christie's, London, June 29, 1932, lot 124, bought by Nachmesohn for £230).

It was at one time suggested that the PR mark on No. 25 was that of the London goldsmith Philip Roker (entered 1729), although no other example of his marked work was known.

Recently, however, Mrs. A. V. B. Norman has acquired a teaspoon signed in full, *P. Roker*, which was presumably his mark. Arthur Grimwade has pointed out that a very similar mark, ER within a shaped background, appears on an English gold box inscribed *Parker & Wakelin* recently on loan to the British Museum. Reference to the ledger accounts of this firm show that Elias Russell (or Roussel) was supplying it with gold boxes in the 1770s. The ER mark may therefore be reasonably assumed to be that of Elias Russell. He is recorded by Heal (*The London Goldsmiths*, p. 236) as working in Suffolk Street from 1755 to 1773. Mr. Grimwade also points out that a certain Peter Russel (or Roussel) is recorded as being a toyman at "Chenevix's Toy Shop facing Suffolk Street, Charing Cross 1759." He was almost certainly a goldsmith and perhaps a relation (possibly a brother) of his neighbor, the Elias mentioned above. It does not appear unreasonable to infer that the mark on No. 25 is that of Peter Russel.





## 26 Snuff box

L.  $2\frac{5}{8}$  (6.5); D.  $1\frac{15}{16}$  (4.9); H.  $1\frac{3}{8}$  (3.5).

SHELL-shaped box of green jasper with a tapering, vase-shaped body with ten flattened sides. The lid, divided into ten lobed segments, is mounted with a heavy stepped and shaped gold rim, chased with floral, foliated, and rococo motifs.

Although there are no visible marks of any sort, the box is probably of English origin and dates from the mid-eighteenth century. English law did not require gold boxes mounted *en cage* to be hall-marked.

Snowman reproduces (*Eighteenth Century Gold Boxes of Europe*, figs. 451, 453, 454, and 455) a group of hardstone boxes that he suggests are English, though he does not entirely exclude the possibility that some of them may be of German origin. Le Corbeiller (*European and American Snuff Boxes 1730-1830*, figs. 452, 454) illustrates others. The standard required of English gold up to 1798 was twenty-two carats. At Dresden it was only eighteen carats. The gold rim of No. 26 has been assayed and proves to be above twenty carats. It seems certain, therefore, that the box is of English workmanship as the simplicity of the design suggests.



## 27 Snuff box

L.  $3\frac{3}{16}$  (8.1); D.  $2\frac{3}{8}$  (6.0); H.  $1\frac{1}{2}$  (3.8).



RECTANGULAR gold box chased with an imbricated fan-shaped pattern and enameled *en plein* on all sides with pastoral scenes from classical legend. These each take place on a patch of grass of green translucent enamel, and are framed in a border of leaves of green translucent enamel, interspersed with flowers, partly in translucent blue enamel and partly enameled *en plein* in naturalistic colors (the blue flowers have suffered some damage). The large thumbpiece is mounted with a spray of flowers set with diamonds. The scenes represent:

*On lid:* Apollo surrounded by the Muses.

*On base:* Mercury stealing the herds of Herse, guarded by the sleeping Argus.

*On front:* Cephalus and Procris (or the death of Hyacinth).

*On back:* Apollo pursuing Daphne, who is changing into a laurel tree.

*On right end:* Apollo with his lyre.

*On left end:* Marsyas playing the flute

Attributed to Daniel Baudesson (working 1730–1780); the enameling possibly by Daniel Nicolas Chodowiecki (1726–1801).

REFERENCES: Rubenstein-Bloch, *Catalogue of the Collection of George and Florence Blumenthal*, VI, pl. LXXX (described incorrectly as of French workmanship); R. and M. Norton, *A History of Gold Snuff Boxes*, p. 78, pl. 25 (attributed erroneously to Jean George, *maître* 1752–1765); Snowman, *Eighteenth Century Gold Boxes of Europe*, fig. 538; Le Corbeiller, *European and American Snuff Boxes 1730–1830*, fig. 253.

EXHIBITED: *Tabatières*, Institute of Fine Arts, New York University, 1962, catalogue no. 8.

Formerly in the collections of George Blumenthal, New York; Mrs. Meyer Sassoon, London; D. Bingham, New York.

The box is certainly of Berlin rather than Paris make, and possibly by Daniel Baudesson. A Berlin box of very similar character, enameled *en plein* with similar scenes from the life of Venus and richly encrusted with diamonds, is in The Metropolitan Museum of Art, New York (acc. no. 17.190.1237; illustrated in Snowman, *op. cit.*, figs. 567–570). It is signed *Baudesson* on the bezel. Another, enameled with scenes of Diana as huntress, very similar in style to those on No. 27 and within borders of a similar character but blue in color, is in the Louvre (Schlichting bequest; see page 190). The miniatures are signed *D. Chodowiecki*. The box bears the maker's mark DB beneath an open crown, generally considered to be the mark of Daniel Baudesson.

Around these two boxes can be grouped several others of a very similar character. Another box in the Louvre is enameled by Chodowiecki (Salomon de Rothschild bequest, no. OA 7657; see page 190) and bears a defaced maker's mark with two initials beneath an open crown, but the principal letter appears to be a D and neither of them a B. A third box, also in the Louvre (Salomon de Rothschild bequest, no. OA 7683), resembles the others closely but bears no marks at all. Lastly, a fourth box of the same type was lot 181 in the sale of the collection of M. S[trauss], Hôtel Drouot, Paris, March 1, 1926 (illustrated in catalogue, though no marks are mentioned there).

None of these seem to have been enameled by Gottfried Chodowiecki (1728–1781), the brother of Daniel Nicolas. His style was apparently quite different from his brother's (e.g., on a box set with enamels signed *Chodowiecki* in the Rijksmuseum, Amsterdam; illustrated in Le Corbeiller, *op. cit.*, fig. 262). For a discussion of Chodowiecki's style, see Klar, *Pantheon*, January 1931, pp. 38–44.

There are four hemispherical studs applied to





the four corners of the base, to enable it to stand on a table without being scratched. Unless these are a later addition (and there is no evidence on the point) this is an unusual variant on the practice of protecting the base of a gold box by a deep rim (see Nos. 2 and 18), which came into general use in the 1780s. It perhaps anticipates that practice.

*Box enameled by Chodowiecki. Louvre, Salomon de Rothschild bequest, OA 7657*



*Box with miniatures signed D. Chodowiecki. Louvre, Schlichting bequest*

## 28 Snuff box

L.  $3\frac{1}{8}$  (8.0); D.  $1\frac{5}{8}$  (4.2); H.  $1\frac{1}{2}$  (3.8).

RECTANGULAR box of gold of four colors, heavily chased on the lid, base, and sides with lobed cartouches enclosing hunting and pastoral scenes. On the longer sides, each of these cartouches is flanked by a smaller cartouche enclosing a chased floral pendant. The borders of the cartouches are of ribbon pattern and interlaced. The scenes represent:

*On lid:* A huntsman and a shepherdess with a fan, seated in a landscape with architecture.

*On base:* A huntsman with a gun seated in a landscape; a pyramid, rocks, a colonnade, etc., are in the distance.

*On front:* A hunting trophy of dead game with a gun, in a landscape with a building in the distance.

*On back:* Two hounds in a landscape with a pyramid and a colonnade behind.

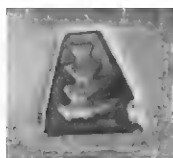
*On both ends:* A musical trophy.

Marked inside the lid, inside the bottom, and inside the left end (much defaced), and on the exterior of the bezel at the left:

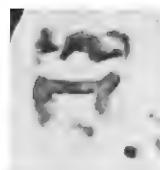
An obliterated mark of an unidentified goldsmith, comprising three letters, perhaps two i's above a g, the whole surmounted by a crown.



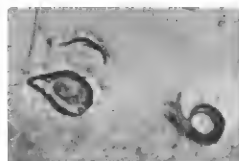
A triangular mark enclosing a "Christmas tree."

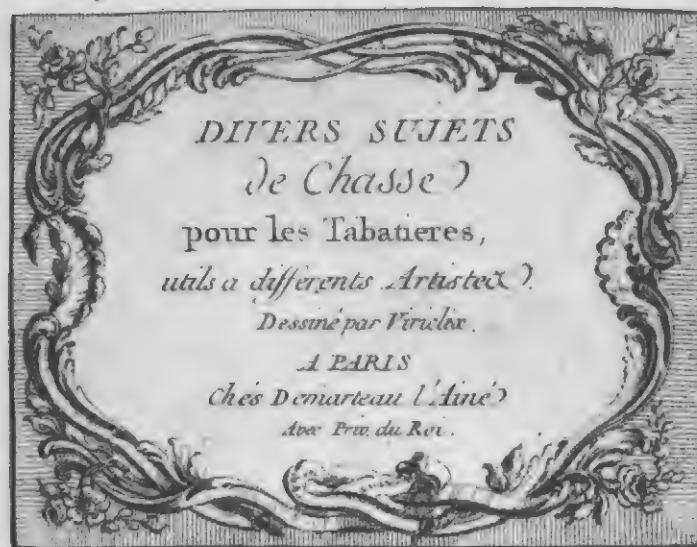


A crowned, defaced letter, perhaps an x.



Marked on the bezel with the second and third of the above marks, together with a bird's head, perhaps a discharge mark, and the number 6 or 9.





Above and opposite: Designs for snuffboxes, by Viriclix, published by Demarteau. Bibliothèque d'Art et d'Archéologie, Paris

Both the "Christmas tree" mark and the letter x are illustrated by Snowman, *Eighteenth Century Gold Boxes of Europe*, fig. 732 A.

EXHIBITED: *Tabatières*, Institute of Fine Arts, New York University, 1962, catalogue no. 7.

The marks are not French, though the "Christmas tree" and the crowned letter resemble the charge mark of a harrow (*herse*) used by the *sous-fermier* Éloy Brichard (1756-1762) and a mark of the Paris *maison commune*, respectively. There is some resemblance between the maker's mark and that of a member of the Paris guild, also.

Marks of a similar character are not unknown. They are to be found on a box of similar but simpler design belonging to Edward Speelman, London (illustrated in Snowman, *op. cit.*, fig. 731) and on one enameled pale pink in the Rijksmuseum, Amsterdam (illustrated Snowman, *op. cit.*, fig. 734). A gold and enameled box in the Givaudan Collection in the Musée d'Art et d'Histoire at Geneva is also struck with marks of a similar character. They were clearly inspired by French marks, just as the works on which they are struck are boxes inspired by French models. Snowman (*op. cit.*, pp. 90-91) has called them "prestige marks," foreign marks deliberately aping Parisian marks as a tribute to the paramountcy of Parisian goldsmiths' work. It seems likely that they may be the marks used either at some Swiss center, such as Geneva, near the French border, or, rather less probably in this instance, at Turin. As Mrs. Le Corbeiller has pointed out, there is a considerable group of boxes in the Metropolitan Museum, New York, bearing these "prestige marks." Although not directly related to No. 28, the style of their enameling points strongly to a common Swiss origin. An alternative possibility is that boxes marked in this manner were produced clandestinely by Parisian goldsmiths to avoid tax payments. Although such breaches of the law were heavily punishable, there are numerous records (in Nocq, *Le Poinçon de Paris*, *passim*, for example), of irregularly marked or unmarked works being



confiscated. Nevertheless, some of this illegal work must have got through the tax gatherer's net, or the risk would never have been taken. It seems unlikely, however, that any Parisian craftsman could pursue such practices unnoticed for any length of time, and there is a stronger case for the view that such boxes were produced somewhere outside France where the goldsmiths were less regimented and the tax laws less strict. In this connection, it is worth noting that a box somewhat similar to No. 28, and bearing the mark of the Swiss goldsmith who signed himself with the initials DMC, was sold at Sotheby's, London, November 22, 1965, lot 39 (illustrated in catalogue).

Very similar though not identical designs to those on the lid and sides are to be found in *Divers Sujets de Chasse pour les Tabatières utiles à différents Artistes Dessiné [sic] par Viriclix*, published by Gilles Demarteau l'ainé (1722-1776) (Guilmard, *Les Maîtres Ornemanistes*, I, p. 194; see opposite and right). The name Viriclix is a curious one and may be a pseudonym; the subjects appear to derive in the main from Jean-Baptiste Oudry (1686-1755), whose work provided many metalworkers and other craftsmen with much decorative material (see Norman, *Country Life*, September 22, 1966, pp. 692-694). There are others, however, that seem to have been adapted from J.-B. Huet (1745-1811). The engravings seem to have been issued in 1755.

For boxes with relief decoration of this type, see under No. 17.



Viriclix del

demarteau l'ainé sculp

## 29 Snuffbox

L.  $3\frac{3}{8}$  (9.1); D.  $1\frac{7}{8}$  (4.8); H.  $1\frac{1}{8}$  (4.0).

ELONGATED oval box of gold of three colors, enameled *en plein* on all sides with small oval scenes of putti and infants at play in *grisaille*, and around the borders with a Greek-key pattern in gold and translucent royal blue enamel. The enamel panels are each surrounded by borders chased with a double twisting ribbon and clasped at the top and bottom with a cartouche flanked by sprays of flowers in gold of three colors. They are flanked at each side with floral sprays, also in three-toned gold, on a granulated ground. The panels at the sides are separated by pilasters of red gold draped with laurel swags of greenish gold. The pilasters are cut below the capitals by the return edge of the lid. The scenes represent:

*On lid:* An infant riding on a goat, accompanied by four more children, one of them carrying a banner.

*On base:* Three infants gathering grapes attacked by another wearing a satyr's mask and brandishing a child's windmill.

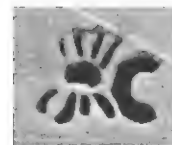
*On all sides:* Putti engaged in occupations emblematic of the arts: Music (on front), Lyric Poetry (on back), Painting (on left end), and Sculpture (on right end).

Marked inside the lid and inside the bottom (both somewhat defaced):

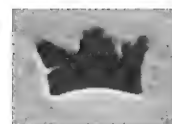
AP above C, the whole surmounted by a crown, presumably a maker's mark.



An unidentifiable mark, perhaps a mark of origin.



A crown (inside the lid).



REFERENCES: Snowman, *Eighteenth Century Gold Boxes of Europe*, fig. 733, top right.

EXHIBITED: *Tabatières*, Institute of Fine Arts, New York University, 1962, catalogue no. 6 (described as Swedish or Swiss).

Formerly in the collection of the Grand Duke of Mecklenburg-Strelitz.

The marks are not recorded by Rosenberg, *Der Goldschmiede Merkzeichen*. They appear on two boxes in the Wallace Collection, London (*Illustrated Catalogue of Furniture . . . and Objects of Art*, 1920, XVIII.A.79 and XVIII.A.102), both generally considered to be Swiss. Both may perhaps be of the same origin as No. 29, as Snowman (*op. cit.*, fig. 731, top right) suggests. He points out that a scene very similar to that on the lid of No. 29 but modified to adapt it to rectangular shape appears, enameled *en grisaille*, on a box struck with the *poinçons* of both Jean Ducrollay (*maître* 1734–after 1760) and Jean-Marie Tiron (*maître* 1748–after 1781) and dated 1762/1763 in the Louvre (illustrated in Nocq and Dreyfus, *Tabatières, Boîtes, et Étuais*, p. 10, no. 30, pl. XVIII). The enameling of this box and that of No. 29 are certainly by the

same craftsman. Both may be by the miniaturist who signed herself *Mlle Duplessis* (see No. 14). She signed a miniature enameled in sepia *grisaille* in a very similar manner to No. 29 on a box by Jean George (*maître* 1752–1765) dated 1759/1762 in The Metropolitan Museum of Art, New York (acc. no. 17.190.1125; illustrated in Le Corbeiller, *European and American Snuff Boxes 1730–1830*, fig. 110). But it is curious that she should be found working so far away from Paris as Switzerland.

The subjects of the enameled scenes appear all to be taken from engravings after François Boucher. Those around the sides derive from a series of vignettes representing The Arts after chalk drawings by Boucher that were clearly popular and were engraved in various forms by Gilles Demarteau, Auguste Pequénnot, and others. Those used by the enameler of No. 29 appear to be after a set inscribed *La Peinture* (left end), *La Sculpture* (right end), *La Musique* (front), and *La Poésie* (back) (see right and pp. 196–197), engraved and issued by Gabriel Huquier (Michel, *François Boucher: Catalogue Raisonné*, p. 166, col. 1). Owing to the vignette character of the engravings, very little modification was necessary to adapt their rectangular shape to the oval panels of enameling on the box. It has not so far proved possible to identify the sources of the scenes on the lid and base of the box, but it appears likely that they likewise derive from Boucher. They have close stylistic affinities with the bas-reliefs of François Duquesnoy (known as *Il Fiammingo*, 1594–1643), which were so widely popular in France in the eighteenth century, but none of these seem to have been engraved.

Geoffrey de Bellaigue has drawn my attention to an anonymous drawing in the Musée des Arts Décoratifs, Paris (*Dessins Originaux*, no. 109,



*La Musique*, issued by Huquier, after Boucher



Orfèvrerie) in which a sketch for the sides of a box, not dissimilar to No. 29, appears (see opposite). Within the oval panel in the center appears a sketch (slightly modified) taken from the engraving *La Peinture* after Boucher, which is used at the left end of No. 29.

*Below: La Sculpture, issued by Huquier, after Boucher, and right end of box; La Peinture, and left end*

*Opposite: Back of box and La Poésie, issued by Huquier, after Boucher*





*Designs for a snuffbox, by an unknown French XVIII century hand. Pen and ink over pencil. Musée des Arts Décoratifs, Paris*







P O R C E L A I N   A N D   E N A M E L   B O X E S



## 30 Snuff box

Diam.  $2\frac{1}{2}$  (6.4); H.  $1\frac{5}{8}$  (4.2).

OF MEISSEN porcelain.

Circular box with five lobes around the sides, and a flat lid. The white ground is painted in the Kakiemon manner with sprays of pomegranates, camellias, and other flowers forming a circular composition on the cover. Single sprays of the same flowers are painted in soft turquoise, blue, chalky blue, and iron-red, heightened with gold, around the lobed sides of the body.

Marked in the center of the concave underside with crossed swords, painted in blue under the glaze.

The box dates from about 1730.





### 31 Snuff box

L.  $3\frac{3}{8}$  (8.6); D.  $2\frac{3}{4}$  (7.0); H.  $1\frac{1}{2}$  (3.8).

OF DRESDEN enamel, with gilt-bronze mounts.

Rectangular box with slightly convex lid, decorated with reliefs of tooled gold foil. The mounts are of gilt bronze, those surrounding the lid having a rippled central fillet. The decoration represents:

*On lid:* At the center is a female figure seated upon a low stool with an infant holding a scepter on her lap. A putto proffering two crowns hovers at the left, as does a large bird (possibly an eagle), at right.

*Inside lid:* Entirely painted, with a spouting mauve and blue dolphin resting upon a pile of melons, his voluted tail overturning a blue and white dish filled with grapes, apples, roses, and stalks of flowers.

*On front:* Bacchantes dancing to a double flute played by a seated satyr.

*On back:* Two female figures, one with a book, the other with an oval plaque (perhaps symbolizing the arts of Literature and Poetry), facing one another.

*On right end:* Diana and Actaeon.

*On left end:* A couple clasping hands.

Unmarked.

The box and its mounts date from about 1720–1730.

The technique of applying gold vignettes to a white enamel ground is reminiscent of the work of Christoph Conrad Hunger, a Dresden gilder and enameler, who for two brief periods (about 1715–1717 and again in 1727), was in the employ of Meissen.

The box may be related to the birth of a prince, judging from details of the decoration on the lid, possibly Frederick Christian (1722–1763), eldest son of Frederick Augustus II, King of Poland and Elector of Saxony.

## 32 Snuff box

L. 3 (7.7); D. 2½ (6.4); H. 2⅛ (5.4).

OF MEISSEN porcelain, with gold mounts.

Cartouche-shaped box, the decoration representing:

*On lid:* Molded with a gray pug dog sprawling on a patch of green vine trails in low relief.

*Inside lid:* Entirely painted, with a scene in which Cupid converses with Psyche as she reclines upon puce drapery before a stone garden urn in a rolling landscape.

*On sides and base:* Painted with various insects, plants, a snail, and a small green frog, in an extended landscape.

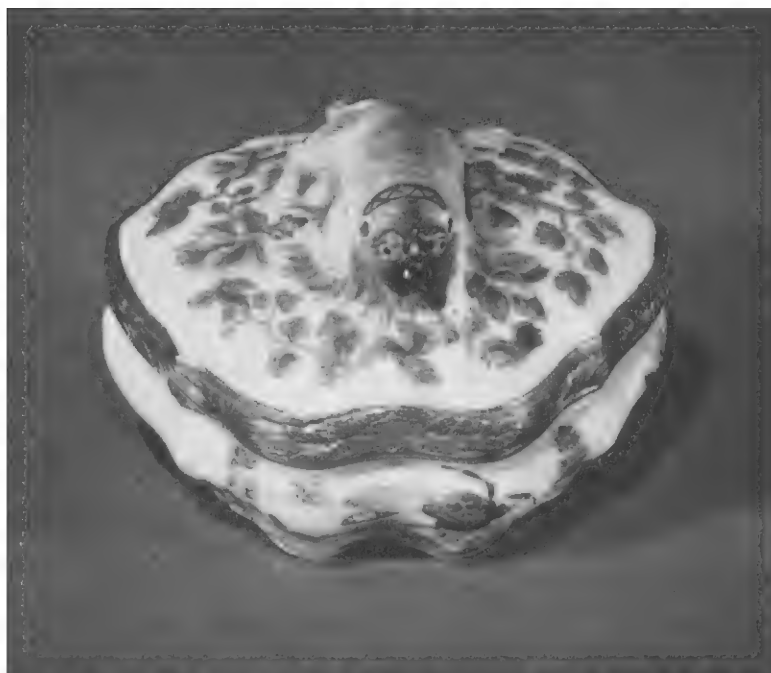
The box is mounted in gold chased with scrolls and flowers.

Unmarked.

The box dates from about 1740–1745; the mounts were probably made at Dresden at the same period.

EXHIBITED: Museum für Kunsthandwerk, Frankfurt am Main.

Formerly in the collection of Baron Max von Goldschmidt-Rothschild, Frankfurt am Main.



### 33 Snuff box

L.  $3\frac{3}{16}$  (9.1); D.  $2\frac{3}{4}$  (7.0); H.  $1\frac{3}{4}$  (4.5).

OF MEISSEN porcelain, with silver-gilt mounts.

Rectangular box with slightly convex lid. The exterior surfaces are painted with vignettes of amorous couples in woodland settings, in the manner of Watteau:

*On lid:* Couple with an eavesdropping middle-aged man.

*Inside lid:* Entirely painted, with four figures in front of a stone pedestal: a seated couple, the girl holding a bouquet, and her swain in an iron-red coat; behind them stands a young woman, and in front a bowing young man, holding his tricorne in his left hand, is kept at a distance by a seated dog.

*On base:* A strolling youth and maiden.

*On front:* A suitor adjusting a flower in the hair of a reclining girl, as a young blackamoor at right approaches with additional flowers in a basket.

*On back:* Couple with an eavesdropping young woman.

*On ends:* Couples seated on low mounds.

The silver-gilt mount surrounding the lid is hinged and tooled with a fascia pattern.

Unmarked.

The box dates from about 1740–1750; the mounts are probably German of the same period.





## 34 Snuff box

L.  $3\frac{1}{4}$  (8.3); D.  $2\frac{3}{8}$  (6.0); H.  $1\frac{5}{8}$  (4.2).

OF MEISSEN porcelain, with silver-gilt mounts.

Rectangular box with rounded corners and a slightly convex lid. Each of the exterior surfaces is painted with a pastoral vignette in the manner of Jean-Baptiste Huet (1745-1811).

*On lid:* A youth dressed in a rose and puce costume kneels before a seated shepherdess in a striped yellow skirt.

*Inside lid:* Oval miniature of a young lady adjusting her black shawl before a small mirror upon a dressing table, within a richly floriated border of gilding.

*On base:* A shepherdess in a clay-yellow skirt and iron-red bodice holds an orange-ribboned *houlette* (staff).

*On sides:* Pastoral figures.

The rims are fitted with simple mounts of silver gilt.

Unmarked.

The box dates from about 1740-1750; the rather crude mounts probably date from the same period.





### 35 Snuff box

L.  $3\frac{1}{2}$  (8.9); D.  $2\frac{5}{8}$  (6.7); H.  $1\frac{3}{4}$  (4.5).

OF DRESDEN enamel, with gilded metal mounts.

Rectangular box with a slightly convex lid, and gilded metal rim mounts of rococo design. The decoration represents:

*On lid:* Vignette of a fête in a garden depicting three couples, all dressed in pastel tones of rose, violet, and yellow. One of the ladies plays a lute.

*Inside lid:* Entirely painted, with a half-length figure of a young lady at the center of the lid. She wears a low-cut lavender and rose gown, and a lavender hat with white plumes. In her left hand she holds an inverted, bearded mask.

*On base:* A sketchy vignette of a tree, bushes, and two rocks in gray, green, and brown.

*On front:* Youth playing a lute to two seated women.

*On back and ends:* Single figures of Watteauesque character.

Unmarked.

The box dates from about 1750; the mounts incorporate flowers among elongated scrolls in the French style; they are probably Parisian work of the same period.

Formerly in the collection of Mrs. Basil Ionides, Buxted Park, Sussex.

## 36 Snuffbox

L. 3 (7.7); D.  $2\frac{3}{8}$  (6.0); H.  $1\frac{1}{2}$  (3.8).

OF MEISSEN porcelain, with gold mounts.

Rectangular box with channeled corners and a slightly convex lid. The exterior is realistically painted with small sprigs and sprays of flowers, casually disposed, principally in tones of puce and amber. The interior of the lid is painted with a basket containing a profusion of roses, anemones, and peonies, resting upon a brown table top. Simple ribbed mounts of gold are fitted to the lid and rim.

Unmarked.

The box dates from the mid-eighteenth century; the mounts may be of more recent date.





### 37 Snuffbox

L.  $3\frac{1}{2}$  (8.9); D.  $2\frac{3}{4}$  (7.0); H.  $1\frac{5}{8}$  (4.2).

OF MEISSEN porcelain, with gold mounts.

Rectangular box with rounded corners and slightly convex lid, painted on all exterior surfaces with loosely scattered floral sprays, among which puce anemones, roses, and asters predominate. The interior of the lid is painted with an asymmetrical composition in which a tall-stemmed urn and several loose flowers rest upon a table top, the urn containing blossoms of puce and chartreuse-green, with an orange and white anemone at the center. A small brown and yellow butterfly is painted inside the box at bottom to disguise the pitting of the glaze. Gold mounts surround the rims, those of the cover being molded with rippled double fillets.

Unmarked.

The box dates from the mid-eighteenth century; the mounts are of indeterminate origin, in the French eighteenth century manner.

Formerly in the collection of E. Pixley.

## 38 Snuffbox

L.  $3\frac{1}{4}$  (8.3); D.  $2\frac{1}{16}$  (6.5); H.  $1\frac{5}{8}$  (4.2).

OF MEISSEN porcelain, with *Tombak* mounts.

Rectangular box with slightly convex lid. Painted in pale apple-green grisaille, delicately heightened with touches of puce and flesh tones, with couples and groups of Watteauesque character, bordered in low relief with white rococo scrollwork and diapering.

*On lid:* A vignette of a seated couple, the youth playing a transverse flute and reading from a score on the lap of his companion.

*Inside lid:* Entirely painted, with a scene in which a youth makes love to a girl dressed in a low-cut gown, while a second female figure points an accusing finger at them.

*On base and sides:* Scenes of a similar character on a smaller scale.

The *Tombak* mounts framing the lid are *repoussé* with floral motifs and fitted with a valanced thumbpiece.

Unmarked.

The box dates from about 1755; the mounts are probably contemporary German work.





## 39 Snuffbox

L.  $2\frac{3}{4}$  (7.0); D.  $2\frac{1}{8}$  (5.4); H.  $1\frac{3}{8}$  (3.5).

OF MEISSEN porcelain, with gold mounts.

Rectangular box with a slightly convex lid, painted with vignettes of Watteauesque figures in open landscapes:

*On lid:* A girl, in a pink gown with a blue bodice, curtsies to her bowing swain.

*Inside lid:* Entirely painted, with a courtier in lavender coat bowing before a seated lady in a crinoline, who clutches letters that she has extracted from a small coffer at her left.

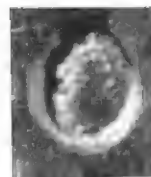
*On base:* A man with a dark blue cape over his right shoulder, leaning on a walking stick held in his left hand.

*On sides:* Single figures, and couples drinking and making love.

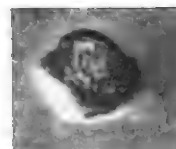
All the figures on the exterior stand or sit upon patches of brown grass.

Marked on the bezel of the rim of the right end:

A Negress's head in left profile within an oval, a Paris mark for imported small gold and silver used from 1819 to 1838 (Tardy, *Poinçons pour l'Argent*, p. 180).



An almost indistinguishable mark that seems to contain the letters ss, and is unidentifiable.



The box dates from about 1755; the mounts are probably German of slightly later date.

Formerly in the collection of H. Gutman, London.

Such Watteauesque vignettes with figures on patches of stubbly grass were imitated at Fürstenberg (compare No. 43).



## 40 Snuffbox

L.  $3\frac{1}{4}$  (8.3); D.  $2\frac{1}{2}$  (6.4); H.  $1\frac{5}{8}$  (4.1).

OF MEISSEN porcelain, with gilded metal mounts.

Rectangular box with rounded corners and slightly convex lid. Each exterior surface, as well as the interior of the lid, is painted with a vignette depicting a river view reminiscent of the Elbe in the vicinity of Dresden. Each composition is enlivened with gaily dressed figures in court costume or Oriental dress, painted chiefly in tones of puce, green, iron-red, and pale yellow. The vignettes are enclosed within rococo scrolls in low relief, reserved in white. The box is fitted with rims and an interior lining of gilded metal, the rims being chased with an interlacing ribbon pattern and with flowers on the thumbpiece. The scenes represented are:

*On lid:* A view along the Elbe. At right, upon a bluff, two courtiers in lively conversation are flanked by two seated figures, one a turbaned Oriental smoking a pipe. At left are several palaces, a ship, and small clusters of figures.

*Inside lid:* Another view from the bluff, with a gentleman in court dress conversing with an Oriental merchant and his assistant. The architecture at the left has been modified, and the Lilienstein hill is prominent on the far shore.

*On base:* The scene depicts figures and cargo dotting the near shore, which is dominated by a high tower at the left.

*On front:* A terrace overlooking the river, with three figures in the left foreground, including two men holding tricorner hats in their upraised left hands; a palace occupies most of the far shore.

*On back:* Two ships ride at anchor at the left, and five figures, including a seated blackamoor, occupy the right foreground. Behind the figures is a glimpse of the Lilienstein.

*On ends:* Each shows three figures in court dress, conversing, and a view of probably fanciful buildings flanking the Lilienstein and Königstein formations in the distance.

Unmarked.

The box dates from about 1755; the mounts, in the French style of the same date, are probably German.



# 41 Snuff box

L.  $3\frac{3}{16}$  (9.8); D.  $2\frac{5}{8}$  (6.7); H. 2 (5.1).

OF MEISSEN porcelain, with gold mounts.

Rectangular box with channeled corners, the exterior, including the convex lid, painted in

delicate colors with sprigs and sprays of blossoms including pansies, roses, anemones, tulips, and asters. The inside of the lid discloses a river scene with tall cliffs in the manner of Claude-Joseph Vernet (1714-1789); in the foreground a youth is fishing from a high rocky terrace. His companions are a seated woman in a yellow skirt, and a young girl clad in iron-red. Two other figures converse at the far left.

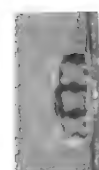
The rims of the lid and of the box are enclosed within a simple gold mount wrought at the front with a wave pattern.

Marked inside the bezel at the left:

The mark of the Amsterdam goldsmith Louis Métayer (or Mestejer; working 1730-1774), a script monogram LM (see Voet, *Merken van Amsterdamsche Goud- en Zilversmeden*, no. 323).



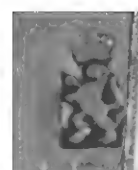
Three saltires surmounted by a crown, the Amsterdam town mark.



The date-letter, a letter Y in a circle, for 1758.



A lion rampant in a crowned shield, the standard mark for .875 fine.



The box dates from about 1755-1758.

[212]



## 42 Snuff box

L.  $3\frac{5}{8}$  (9.3); D. 3 (7.2); H.  $1\frac{1}{8}$  (5.0).

OF FRANKENTHAL porcelain, with gilt-bronze mounts.

Of rectangular shape with a slightly convex lid. It is painted around the lid and the upper part of the body with panels of turquoise trelliswork edged with gold scrolls and forming borders to vignettes of birds.

*On lid:* A brown cock with short tail, and two smaller birds.

*Inside lid:* Entirely painted, with a speckled brown hen, a duck, a white pigeon, and a fourth bird of pale lavender color, all facing left on an earth-brown mound in a rural landscape.

*On sides:* Quail (front), barnyard fowl (back), and songbirds (at each end), vignetted in pairs.

*On base:* A similar group is largely abraded but appears to have included two ducks.

The gilt-bronze rim mounts are chased with a pattern of rococo scrollwork.

Unmarked.

The box dates from about 1760; the mounts are probably German of the same period.



## 43 Snuffbox

L.  $3\frac{1}{2}$  (8.9); D.  $2\frac{3}{4}$  (7.0); H.  $1\frac{7}{8}$  (4.8).

OF FÜRSTENBERG (or Meissen) porcelain, with gold mounts.

Rectangular box with rounded corners and slightly convex lid. The white ground of the exterior is painted on all six sides with scenes of Watteauesque figures in landscapes, enclosed within scrolling rococo borders.

*On lid:* Seated girls singing and a male flutist standing before an obelisk; one of the two singers strums a lute.

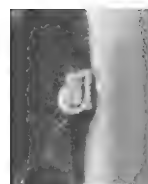
*Inside lid:* Entirely painted, with a miniature of a woman embroidering in an armchair. She wears a puce robe and a white mob cap. At the right is a table bearing a box of colored yarn, with a glimpse of a landscape and buildings beyond.

*On base and sides:* Painted with scenes of galantry with amorous couples in open landscapes.

The glaze inside the box does not extend to the edge of the porcelain. The mounts are of gold.

Marked on the inset rim mount at the left end:

A slightly defaced script letter I within a hatched shield, a Dutch tax mark instituted in 1905/1906 for old domestic goldsmiths' work (see Voet, *Nederlandsche Goud- en Zilvermerken 1445-1935*, p. 28).



The porcelain may be Fürstenberg; Meissen is the most likely alternative. The box dates from about 1760-1765; the mounts are probably Dutch of the same date.

A Fürstenberg box in The Metropolitan Museum of Art, New York (Thornton Wilson Collection, acc. no. 50.211.210) with a portrait bust of Charles I, Duke of Brunswick, in white relief on the lid was formerly in the collection of Max von Goldschmidt-Rothschild, Frankfurt am Main.

Fürstenberg boxes are exceedingly rare. Ducret, in *Fürstenberger Porzellan*, illustrates only one example (I, pl. 8; II, fig. 301), which is in his own collection in Zürich. Another box attributed to this factory was sold at Sotheby's, London, March 12, 1968, lot 103 (illustrated in catalogue).





## 44 Snuffbox

Diam.  $3\frac{1}{8}$  (8.0); Diam. of base  $2\frac{5}{8}$  (6.8); H.  $2\frac{3}{8}$  (5.6).

OF MEISSEN porcelain, with gold and silver mounts set with precious stones.

Circular box with high bulging shoulder and flat disc cover painted on top, sides, and base and within the lid with portraits of dogs. The shoulders, lid, and base are mounted with a band of gold pierced with C-scrolls and trails of grapevines. The mounts around the shoulders and base are linked by fluted columns around which are spirally entwined cords of laurel inset with small diamonds. The thumbpiece of silver foliage is inset with brilliants and small rubies. The painted scenes represent:

*On lid:* A pug sitting on its haunches on an orange cushion with gilt cording around its edge.

*Inside lid:* Entirely painted, with a gray pug, apparently an old bitch, sitting on a violet cushion surrounded with a gold cording. Alone among the scenes, this has a stippled background—gray shading to a slightly reddish gray below the cushion.

*On base:* A female pug suckling a puppy and playing with another on a blue cushion with gilt cording, which rests on a rug of yellow color woven with a double red stripe.

*On front:* Two small pugs playing on a purple quilted rug.

*On right:* A pug begging on a pile of reddish brown material.

*On left:* A spaniel playing on a rug of pinkish material woven with triple stripes in red.

Unmarked, except for illegible tax or standard marks, apparently modern French, on the flange of the lid, at left.

The box dates from about 1760–1765; the mounts are probably German, of the same date.





## 45 Snuff box

L.  $3\frac{3}{8}$  (9.1); D.  $2\frac{3}{4}$  (7.0); H.  $1\frac{7}{8}$  (4.8).

OF MEISSEN porcelain, with gold mounts.

Rectangular box, the lid molded in slight relief to resemble a simple basketweave, the sides and base with a "rose-engine" pattern, which, incomplete on the sides, suggests the effect of Japanese *mokume* (wood grain) lacquer. The exterior surfaces are painted with scattered sprigs of flowers in which yellow and puce are the dominant colors. The interior of the lid is painted with a landscape showing a castle on a hill in the background. In the foreground, mounted huntsmen in orange jackets, some carrying falcons, assemble; they are watched by onlookers from the balcony of an octagonal pavilion at the right.

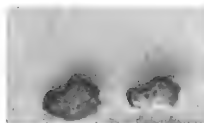
The gold mounts framing the lid and the rim of the box are chased with a wave pattern in low relief.

Marked on the rim mount at the right side of the exterior:

A lozenge-shaped maker's mark (unidentified) enclosing the initials GE flanking a rectangle enclosing a quatrefoil.



An eagle's head within a double outline (twice), a restricted warranty mark used on Paris gold since 1847 (see Carré, *A Guide to Old French Plate*, p. 208).



The box dates from about 1765; the mounts are French work of the mid-nineteenth century.

The simulation of wood grain in relief imitates the contemporary German powder boxes of carved ivory.



## 46 Snuff box

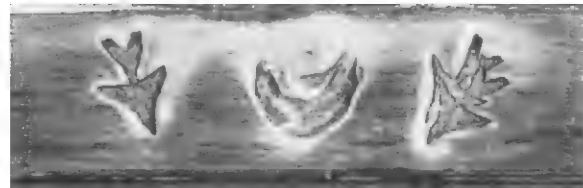
L.  $3\frac{1}{8}$  (8.0); W.  $2\frac{3}{8}$  (6.0); H.  $1\frac{3}{4}$  (4.5).

OF MEISSEN porcelain, with gilded metal mounts.

Rectangular box with rounded corners and *bombé* sides swelling out toward the base. Each of the exterior surfaces is painted with a vignette of three putti, engaged in various activities such as gathering flowers, weaving garlands, etc. The interior of the lid is entirely painted with a bacchanalian scene of three putti, one with a basket of grapes, one holding a grapevine aloft, and the third embracing a recumbent goat. The box is mounted and lined with gilded metal. The rims are engraved with a repeating leaf motif, and the box has a thumbpiece in the form of a cupid's bow.

Marked on the front bezel of the lid:

An arrow (five times) and a crescent (twice), including one double strike of each mark; both unidentifiable.



The box dates from about 1765-1775; the mounts are probably German of the same date.



## 47 Nécessaire

H.  $2\frac{7}{8}$  (7.4); Diam. 2 (5.1).

OF MEISSEN porcelain, with mounts of three-colored gold.

The box is in the form of an egg, divided transversely around the middle. The hinged lid is painted with a continuous panorama of the grounds of a large turreted castle, with figures promenading and watching the departure of a carriage drawn by four horses. The lower half is similarly painted with another panorama, including a cathedral with several spires in the distance and groups of people conversing beside garden statuary and a fountain. Rose-violet, soft green, and pale yellow predominate in the costumes. The glimpses of architecture suggest buildings in the environs of Dresden, somewhat modified by the fancy of the artist.

The mounts, of three-colored gold, include a rim band chased with a garland of flowers and leaves, and an interior partition in the lower half, which is fitted with a pair of gold-handled scissors, a pencil, an ear spoon, a miniature saw, a notebook with green leather cover, an ivory thimble, and a writing tablet.

Unmarked.

Dating from about the mid-eighteenth century; the gold mounts are probably French of about 1770-1780. The fittings may be more recent replacements.

An egg-shaped confiture box with a coaching scene on the cover, from the collection of C. H. Fischer, Dresden, was sold at J. M. Heberle, Cologne, October 25, 1906, lot 844 (illustrated in catalogue, pl. x).



## 48 Snuffbox

L.  $3\frac{3}{4}$  (9.5); D. 3 (7.7); H.  $2\frac{1}{2}$  (6.4).

OF ENAMEL, probably Birmingham, with gilded metal mounts.

Rectangular box with slightly convex overhanging lid, of the type of No. 49. The lid is painted with a scene in the manner of Francesco Zuccarelli (1702–1788), of a standing shepherd playing his flute to a shepherdess in yellow dress and blue underskirt, seated upon a slope surmounted by a trylon and by a pedestal. The white sides of the box are decorated with tiny scattered blossoms. Simple mounts of gilded metal enclose the lid, rim, and base.

Unmarked.

The box dates from about 1750–1755; the mounts are English of the same date.

[220] The attribution to Birmingham is based in part

on the presence of roses with dark centers among the floral motifs, and also on the height of the sides, which are rather tall in proportion to the dimensions of the lid.

Boxes of this type were sometimes made in series, as may be seen by a set of five in the Victoria and Albert Museum, London.

For a comparison with other examples of enameling attributed to Birmingham, see Watney and Charleston, *The English Ceramic Circle, Transactions*, VI, Part 2, 1966, pp. 57–123, especially pl. 88c; also Charleston, *Victoria and Albert Museum Bulletin*, January 1967, pp. 1–12. Others, in the collection of Mrs. Basil Ionides, Buxted Park, Sussex, were sold at Sotheby's, London, February 1, 1965, Part II, lots 294 and 344 (both illustrated in catalogue).



## 49 Snuff box

L.  $4\frac{1}{16}$  (10.3); D.  $3\frac{1}{4}$  (8.3); H.  $2\frac{1}{16}$  (7.5).

OF ENAMEL, probably Birmingham, with gilded metal mounts.

Rectangular box with slightly overhanging cover. The scene painted upon the lid depicts four figures in a wooded landscape visiting a classical ruin with a row of six columns supporting an entablature. The white sides of the box are painted with a pattern of casually scattered miniature nose-gays. Simple mounts of gilded metal enclose the lid, rim, and base.

Unmarked.

The box dates from about 1755; the mounts are English of the same date.

The scene on the lid may have been taken from an engraving, although it is equally probable that it represents an original composition by an enameler steeped in this increasingly popular genre.

For a comparison with other examples of enameling attributed to Birmingham, see under No. 48.

[221]



## 50 Snuffbox

L. 2 (5.1); D. 1¾ (4.5); H. 1½ (3.8).



OF CHELSEA porcelain, with gold mounts.

Oval box fashioned in the form of a recumbent gray pug dog and her three nuzzling black-faced puppies. The animals lie on a green cushion painted with roses. The hinged base is formed by a plaque of transparent agate, with silky gray striations. The rims of both parts are enclosed in foliated gold mounts, the rim around the agate being inlaid with two rectangular enamel panels inscribed in gold: JE SERAI TOUJOURS/FIDELLE ET TENDRE. Four small floral sprays are painted inside the box.

Unmarked.

The box dates from about 1752–1758; the mounts are English of the same date.

Formerly in the collection of Baroness von Seidlitz, Paris.

A comparable example, in the collection of Lady Binning, Fenton House, Hampstead, is illustrated in *Antiques*, May 1967, p. 615, fig. 2.

## 51 Snuff box

L.  $3\frac{3}{8}$  (9.2); D.  $2\frac{7}{8}$  (7.4); H.  $1\frac{13}{16}$  (4.7)

OF ENAMEL, probably South Staffordshire, with silver-gilt mounts.

Rectangular box of serpentine outline, with slightly convex lid, and sides swelling out toward the base. The lid is painted with two standing figures in the manner of Philippe Mercier (1689–1760): a young woman holding an open book of music for a youth in a brown habit who has interrupted his playing of a flute. The woman wears a sky-blue bodice with a torn shoulder strap, over a rose-pink crinoline. The setting is a veranda with a fluted column at left and tall trees in the background at right. Around the sides are four small panels painted with scenes of amorous figures, huntsmen, and fishermen. All five miniatures are bordered by gilded rococo scrolls in relief on a white ground. The rims are enclosed by mounts of silver gilt chased with a wave pattern.

Unmarked.

The box dates from about 1760–1770; the mounts are English of the same date.

Formerly in the collection of the Countess of Northbrook.

A closely similar scene to that on the cover of this box occurs on a South Staffordshire box at The Metropolitan Museum of Art, New York (J. Pierpont Morgan Collection, acc. no. 17.190.1031). Modified versions appear on another box in the same collection at the Metropolitan (acc. no. 17.190.1067), and on a cartouche-shaped box in the collection of Mrs. Basil Ionides, Buxted Park, Sussex, sold at Sotheby's, London, May 27, 1963, lot 81 (illustrated in catalogue).

No. 51 may be attributed to the Bilston-Wednesbury area of Staffordshire. For a discussion of the problem, see Watney and Charleston, *The English Ceramic Circle, Transactions*, VI, Part 2,



1966, pp. 57–123; pl. 99a illustrates a print by an unknown artist corresponding to the design on the lid of No. 51.

Comparable examples are in the Victoria and Albert Museum, London: c 451, 452.1914 (illustrated in Le Corbeiller, *European and American Snuff Boxes 1730–1830*, fig. 608) and one in the Schreiber Collection (described in Rackham, *Catalogue of the Schreiber Collection*, III, no. 169).



## 52 A,B Pair of Candlesticks

H.  $6\frac{1}{4}$  (15.9); Diam. of base  $5\frac{1}{4}$  (13.4).

OF SOUTH Staffordshire enamel.

Each white candlestick has a short stem with a small central knop, and a cylindrical candle socket fitted with a scalloped drip pan. The gently domed foot, notched and gadrooned around the sides, is encircled by a narrow brass molding around the base. Socket and foot are painted in natural colors with five cartouche-shaped panels of figures in rural landscapes, bordered by scrolls in raised gilding. The stem, foot, and drip pan are scattered with similar gilded scrolls, flowers, etc.

Unmarked.

The candlesticks date from about 1760.

Formerly in the collection of Sir Philip Sassoon, Trent Park, Hertfordshire.



SILVER AND SILVER GILT



## 53 Unicorn Cup

H. 13 (33.0); W. 12 1/8 (30.8); D. 5 1/4 (13.3);  
Wt. 40 troy oz.

OF SILVER gilt.

The cup is in the form of a springing unicorn with closely cropped mane. Its forelegs are extended, the ears and spiral horn point forward, and the beard and tail billow with the forward movement. The detachable head forms a lid, joining the body at the middle of the neck, where it rests upon a narrow molded ring. The animal stands upon an oval base with a molded edge, its upper surface *repoussé* with rocks and lumps of low vegetation, among which appear a snail, two frogs, and a small lizard.

Attached to the top of the base, at the front, by a rivet is a small impresa in the shape of an escutcheon tooled in relief with the device of a rearing unicorn in left profile, the head flanked by the raised initials G and R. At the bottom the date 1626 is engraved.

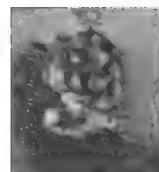


Marked on the inseting flange of the head, the front of the neck, and at the front edge of the base:  
The maker's mark, the initials MS in an oval,

unidentified (Rosenberg, *Der Goldschmiede Merkzeichen*, I, no. 529).



A pinecone, the town mark of Augsburg (Rosenberg, *op. cit.*, no. 137).



A cartouche enclosing the monogram FR flanked by the letters N and S, an Austrian customs exemption mark for antique silver used during the first decade of the nineteenth century (twice on the inseting flange, once each on the front of the neck and at the side of the base; Beuque, *Dictionnaire des Poinçons*, I, no. 2073).



A cartouche enclosing 12-D, the Lemberg standard mark for 1867 (on the right side of the neck and at the side of the base; Beuque, *op. cit.*, no. 3026).





German (Augsburg), dating from the early seventeenth century.

REFERENCES: Rosenberg, *Der Goldschmiede Merkzeichen*, I, no. 529a; Dauterman, *Apollo*, September 1969, pp. 244–245, fig. 4.

EXHIBITED: *Goldschmiede Ausstellung*, Palais Schwarzenberg, Vienna, 1889, catalogue no. 545.

Formerly in the collections of Baron Anselm de Rothschild, Vienna (no. 205 in his *Katalog der Kunstsammlung*); Baron Nathaniel de Rothschild, Vienna (no. 159 in his *Notizen über Einige Meiner Kunstgegenstände*); Baron Alphonse de Rothschild, Vienna.

The Augsburg pinecone mark is one of the three types thought to have been used between 1610 and 1625. Rosenberg indicates that MS in an oval as a maker's mark is found on Augsburg silver representing a long span during the seventeenth century, and may therefore be presumed to have been used by more than one generation of silversmiths.

The impresa attached to the base appears to be a goldsmith's interpretation of the arms of the family of Kornis von Göncz-Ruszká of Siebenbürgen, as published in Siebmacher, *Grosses und Allgemeines Wappenbuch*, IV, Part 12, pl. 39. The initials GR flanking the unicorn on the escutcheon seem to bear out the relationship to this family, which presumably commissioned the unicorn cup from the master MS.

A smaller silver-gilt cup in the form of a rearing unicorn with an exceptionally long horn is in the collection of Baron Elie de Rothschild, Paris.

The fashioning of silver-gilt cups in the form of animals was primarily a conceit of German silversmiths, lasting from the fifteenth into the seventeenth century. Such cups were associated with the hunt, a favorite occupation of princes and their courts. Accordingly, the cups, which were often used as trophies, assumed the form of horses, bears, lions, stags, and various birds. Probably the least frequent were unicorns.

Silver-gilt animal cups as containers for beverages continued the tradition of the medieval bronze *aquamanili*. Those having detachable heads were actually meant to hold wine or other drinks, in the manner of the well-known early seventeenth century German automata representing Diana, goddess of the hunt, mounted on a stag. Custom demanded of the latter that the cup be drained by the guest at whose place the clockwork mechanism in the base caused the piece to halt in its forward movement upon the table.

The practice of fashioning animal cups as prizes or as objects for display was also adopted in England and the Netherlands to a limited extent. An example of the former is a unique pair of large flagons of silver gilt and enamel in the Kremlin Museum, Moscow, wrought as seated leopards and bearing the London hallmark for 1600–1601. In the Netherlands during the seventeenth century, animals and bird figures with removable heads were at times used as sugar boxes.

## 54 Beaker

H.  $3\frac{3}{8}$  (9.8); Diam.  $3\frac{3}{16}$  (10.7); Wt. 4 troy oz.

OF SILVER, parcel-gilt.

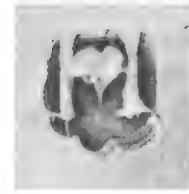
The cylindrical body, flaring gently outward toward the lip, is encircled midway and near the base with two spiral moldings. Its sides are paneled alternately in plain silver and silver gilt; each of the latter panels is engraved with a single standing figure framed within an arch: Neptune carrying a trident and an orb; Diana holding a crescent in her right hand; Mercury with a helmet of bird form and a wing at each ankle, holding a foliated staff in his right hand; and Venus (?) with a headdress of three horns, holding a spear in her left hand and a flaming heart in her upraised right hand. Below each figure is a second panel containing a cusped cartouche, those beneath the male figures enclosing a fruit, those beneath the female figures a flower. The interior is gilded throughout. One of the plain silver panels is engraved with a coat of arms in a lozenge: (*or, two bulls passant in pale gules*).



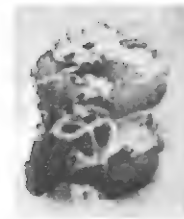
The shield is framed within an oval floral garland and surmounted by a crown.

Marked on the underside:

A heart between two columns, an unrecorded maker's mark.



An almost obliterated cypher in script, within a shaped reserve.



An assayer's test mark.

No. 54 may be of Flemish or German origin, about 1600; the arms, however, are of eighteenth century date, and are those of an unmarried lady, possibly a Frenchwoman of the Béon family. The use of a royal crown ensigning the arms seems anomalous.

Formerly in the collection of Professor Pringsheim, Munich.

The engraved figures are reminiscent of the school of the Dutch engraver Hendrick Goltzius (1588-1617).



## 55 Pair of Candelabra

H. 13 $\frac{3}{8}$  (34.0); W. 11 $\frac{3}{8}$  (28.9); Wt. (total) 69 troy oz.

OF SILVER gilt.

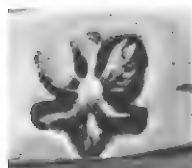
Each candelabrum is in the form of a knopped candlestick supporting five candle sockets. The stem is surmounted by a banded, urn-shaped socket into which are fitted four detachable arms in the form of reversed scrolls, each terminating in a candle holder in the shape of a baroque pedestal. At the center of these a fifth candle socket of the same shape rises above the rest on a tapering pedestal. The shallow drip pans have incurvate sides and notched corners. The sockets and pans are chased with baroque scroll and floral motifs. The whole is supported upon an octagonal foot with a depression around the stem and divided into eight panels by fluted channels. Four of the panels are applied with medallions, each enclosing a profile head in relief and flanked by chased baroque scrollwork.

Each is marked along the edge of the base of the foot, on the shank of each of the four candle arms, and on the shank of the upper fitting:

A small cartouche inscribed METIVS, an unrecorded maker's mark.



A spread eagle in a shaped surround (compare Rosenberg, *Der Goldschmiede Merkzeichen*, IV, no. 8332A and no. 9594, the latter an unidentified mark; also Andrén et al., *Svenskt Silversmide, 1520-1850*, pp. 210, 213, 214).



The candelabra, while showing a strong Augsburg influence, are probably of Swedish or north German origin, dating from about 1720-1725.

Formerly in the collection of Mr. and Mrs. Alfred Horstmann.

## 56 A, B Pair of Candlesticks

H. 8 (20.4); w.  $4\frac{3}{4}$  square (12.1);  
Wt. (total) 18 troy oz.

OF SILVER gilt.

Each octagonal stem of baluster shape, with three knops and an urn-shaped candle socket, is trumpet-shaped at the lower end and rises from a well on the upper surface of the molded and fluted foot. The stem is chased with stylized scroll and foliage motifs; the convex surfaces of the base are worked in *repoussé* with minute profile heads, both male and female, alternating in left and right profile, in medallions flanked by arabesques.

Each is marked along the edge of the foot:

The initials IW in an oval, the mark of an unrecorded Cologne goldsmith.



Three blossoms over the number 12, the town mark of Cologne (Rosenberg, *Der Goldschmiede Merkzeichen*, II, no. 2705).



German (Cologne), dating from about 1720–1725.

Formerly in the collection of Mr. and Mrs. Alfred Horstmann.



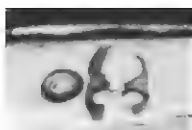


## 57 Service of Table Silver

OF SILVER gilt.

This service consists of six dinner knives, six dinner forks, and six soup spoons, having each a spatulate handle and decorated in relief with an oval medallion enclosing a profile head, below which depends strapwork in the pattern of an endless knot with a pendant of foliage. The ornamentation of the spoon handles differs slightly from that of the others in that it terminates in a lambrequin enclosing an arabesque in low relief. The knives are fitted with steel blades, each having a straight back and terminating in a point; the forks have four tines; and the spoons have elongated oval bowls.

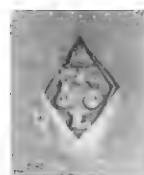
Each is marked (the knives and forks on the ferrule of the handle, the spoons on the underside of the bowl) with the conjoined initials AW, the mark of the Augsburg goldsmith Andreas Wickhardt (died 1728; Rosenberg, *Der Goldschmiede Merkenzeichen*, I, no. 781) and with an unrecorded version of the pinecone, the town mark of Augsburg, except for two of the knives and one of the spoons, which are struck with a pinecone above a letter A (Rosenberg, *op. cit.*, I, no. 238).



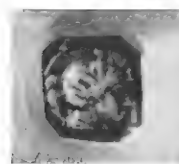
Each knife blade is damascened in copper near the handle with the conjoined initials AB.



Five of the forks (at the tines, which are replacements), bear the unrecorded mark of a nineteenth century French maker, a pair of scales between the letters A and E.



All the forks (at the tines) are marked with French assay marks of the type used from 1838 onward, including a Minerva head (Rosenberg, *op. cit.*, IV, no. 5880); and anvil impressions on the backs of the tines and the ferrules of the handles (Rosenberg, *op. cit.*, IV, no. 5929).



In addition, the forks, three of the knives (at the ferrules of the handles), and the spoons (at the edge of the bowl on the underside) are marked with a swan in an oval, a French customs mark used from 1893 onward (see pinecone mark).

The service is German (Augsburg), dating from about 1720–1728, except for the parts replaced.

Formerly in the collection of Mr. and Mrs. Alfred Horstmann.

## 58 A-BB Plates from the “Augustus the Strong” Service

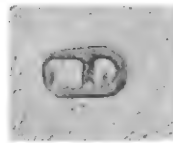
Diam.  $9\frac{3}{4}$  (24.8); Wt. (total) 577 troy oz.,  
6 dwt.

OF SILVER gilt.

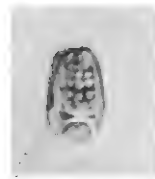
Each of the twenty-eight service plates is of simple circular shape with a cable-molded rim and plain center. The plain border of each is engraved with the arms of Poland quartering Lithuania: in an escutcheon of pretense, the Archmarshalship of the Holy Roman Empire impaling Saxony ensigned by an electoral bonnet; for the Elector of Saxony. The arms are set against a beribboned ermine mantling, crosshatched in part, and surmounted by a royal crown.

Each is marked on the underside near the center:

An indistinct maker's mark, possibly the initials WD in an oval (unrecorded).



A pinecone, the town mark of Augsburg (Rosenberg, *Der Goldschmiede Merkzeichen*, I, no. 234).



Each is engraved on the underside of the border with a number ranging in a discontinuous series from 181 to 224, together with the date, A° 1730.

German (Augsburg), dating from 1730.

Formerly in the collection of Frederick Augustus, “The Strong” (1670–1733), who ruled as Elector of Saxony (1694–1733) as Frederick Augustus I, but was elected King of Poland in 1697 and ruled as such under the title of Frederick Augustus II; later in the collection of Mr. and Mrs. Alfred Horstmann.

The inclusion of the Lithuanian arms results from the union of Poland and Lithuania as set forth in the Treaty of Lublin in 1569. It may be noted that the positions of Poland and Lithuania have been reversed in the armorial. The eagle of the former should be in the first and fourth quarter, and the knight of the latter in the third (see Siebmacher, *Grosses und Allgemeines Wappenbuch*, I, part 1, pl. 30).







## 59 A, B Pair of Candlesticks

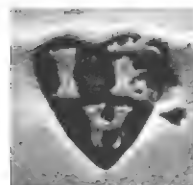
H.  $7\frac{7}{8}$  (19.4); W.  $4\frac{3}{8}$  square (11.1);  
Wt. (total) 20 troy oz.

OF SILVER gilt.

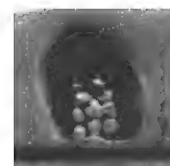
Each candlestick, with an octagonal stem and base, is of the same general type and proportions of Nos. 56 A and B. They differ in having a band of strap molding applied midway around each candle socket, and in the absence of flutings at the corners of the base. A small quatrefoil medallion molded in relief and enclosing putti engaged in various pursuits such as mining, smelting, and fishing is applied to alternate sides of the base. The medallions are enclosed by baroque scrollwork, and the recessed corner panels of the base are chased with floriated trellis cartouches.

Each is marked along one edge of the base:

The initials IE over the letter H in a heart, possibly the mark of the Augsburg silversmith Johann Erhard Heuglin II (*Meister* 1717–1757), although lacking the pellet shown in Rosenberg, *Der Goldschmiede Merkzeichen*, I, no. 862.



A pinecone, the town mark of Augsburg (Rosenberg, *op. cit.*, no. 234).



German (Augsburg), dating from 1725–1735.

Formerly in the collection of Mr. and Mrs. Alfred Horstmann.

## 60 A,B Pair of Candlesticks

H.  $6\frac{1}{2}$  (16.5); W.  $4\frac{3}{8}$  square (11.1);  
Wt. (total) 20 troy oz.

OF SILVER gilt.

Each octagonal candle socket rests upon a double-knopped stem, the upper part of which is octagonal, the lower circular, in cross section. The stem rises from a molded base with a sunken top. Alternate faces of the socket and the upper section of the stem are chased with stylized plant motifs. The lower portion of the stem and the base are each chased with burnished strap scrolls against a matte ground.

Each is scratched on the underside: OR224Lt; and with parallel strokes in groups of three (on No. 60 A) and four (on No. 60 B), indicating that they were once part of a larger set.

German, dating from 1725-1740.

Formerly in the collection of Mr. and Mrs. Alfred Horstmann.



## 61 Rosewater Ewer

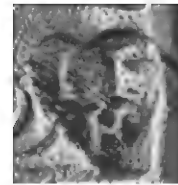
H.  $13\frac{3}{8}$  (34.0); W. 10 (25.4); D.  $5\frac{5}{16}$  (13.5);  
Wt. 57 troy oz.

### OF SILVER gilt.

The ewer is helmet-shaped with paneled sides, a boldly valanced lip, and a massive rolling spout. It rests upon a knopped stem and molded foot. Upon the scrolling handle is a female half figure in the round facing outward. Beneath the spout is an applied female mask with knotted braids framing the face. The walls of the ewer are divided horizontally into three sections by two architectural moldings running around the body. Beneath each is a valanced band of baroque scrolls in bright and flat chasing, applied with relief medallions of mythological figures (including Diana and Ceres), and animal subjects (presumably taken from La Fontaine's *Fables*). The decorative motifs on the three chased bands include bats' wings, eagles, and cartilage scrolls. Tiny medallions enclosing classical heads in low relief are applied to the knops of the stem, while on the base appear a series of playing cherubs alternating with baroque floriated scrollwork. A coat of arms, of later date (*per fess embattled of two merlons, gules and argent*) surmounted by a coronet and encircled by the ribbon and star of an order, probably the military order of Maximilian Joseph, King of Bavaria (1756–1825), is engraved at the base directly below the spout.

Marked beneath the upper attachments of the handle:

The initials IE over the letter H in a heart, possibly the mark of the Augsburg silversmith Johann Erhard Heuglin II (*Meister* 1717–1757), although lacking the pellet shown in Rosenberg, *Der Goldschmiede Merkzeichen*, I, no. 862.



A poorly struck pinecone, the town mark of Augsburg.



German (Augsburg), dating from about 1730.

REFERENCES: Dauterman, *Apollo*, September 1969, p. 245, pl. xxvi.

The arms are those of Vallantsach, a baronial family of Austria.





## 62 A-D Set of Four Candlesticks

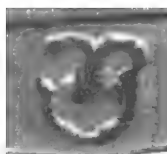
H.  $7\frac{1}{2}$  (19.0); W.  $4\frac{5}{8}$  square (11.7);  
Wt. (total) 29 troy oz.

OF SILVER gilt.

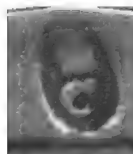
Each octagonal stem of baluster shape with three knops, trumpet-shaped at the lower end, is surmounted by an urn-shaped candle socket. The stem rises from a well on the top of a molded octagonal base with quadruple flutings at the oblique corners. Alternate facets of the candle socket and stem are engraved with small panels of arabesques and foliage. The lower portion of the stem is chased with a collar of foliated heart-shaped motifs. A broad convex band around the foot is chased with strapwork arabesques and palmettes on a partially matte ground.

Each is marked along the lower edge of the foot:

The maker's mark, resembling an inverted Greek *omega*, associated with the Hohleisen family (see Rosenberg, *Der Goldschmiede Merkzeichen*, I, no. 606).



A pinecone over the letter c in an oval, the combined town and date mark of Augsburg (Rosenberg, *op. cit.*, no. 240).



German (Augsburg), dating from 1737-1739.



## 63 Salver

H.  $1\frac{3}{8}$  (3.5); W.  $10\frac{3}{8}$  (26.4); D.  $7\frac{3}{8}$  (18.7); Wt. 11 troy oz.

OF SILVER gilt.

The shallow tray is of diamond shape, with an irregular molded border rounded at the corners and accented with a ressaut at the center of each side. Four bifurcated ram's-horn feet serve as supports. A band of baroque scrollwork with a valanced outline is engraved against a matte ground within the molded border. It is accentuated by four small cartouche-shaped medallions depicting putti allegorical of the seasons, in low relief, one applied above each foot.

Marked on the upper surface along the edge of the engraved ornament:

A shoe in an oval, the mark of an unknown maker (Rosenberg, *Der Goldschmiede Merkzeichen*, I, no. 796).



A pinecone over the letter c, the combined town and date mark of Augsburg (Rosenberg, *op. cit.*, no. 240). A swan in an oval, a French customs

mark in use from 1893 (Beuque, *Dictionnaire des Poinçons*, I, no. 633).



A script letter i in a horizontally hatched reserve (at one end of the rim), a Dutch nineteenth century tax stamp instituted in 1905/1906 for old domestic goldsmiths' work (Voet, *Nederlandsche Goud- en Zilvermerken*, 1445-1935, p. 28). The mark was apparently struck here erroneously, in place of the contemporary tax mark for foreign silver.



German (Augsburg), dating from 1737-1739.

Formerly in the collection of Mr. and Mrs. Alfred Horstmann.





## 64 Tumbler Cup

H.  $1\frac{15}{16}$  (4.9); Diam.  $2\frac{15}{16}$  (7.5); Wt. 1.8 troy oz.



OF SILVER gilt.

The small hemispherical cup has a slightly flared rim. It is engraved with a deep collar of baroque lambrequins which frame four applied profile heads, molded in relief. They represent a helmeted warrior, a woman, a youth with a laurel chaplet, and a woman wearing a coronet.

Marked on the underside:

The initials MG over V, within a shield, an unrecorded maker's mark.



A fess impaling another of three bends, the guild mark of Vienna (Rosenberg, *Die Goldschmiede Merkzeichen*, IV, no. 7855). Flanking these is an incomplete date, 17[ ]8. The number at the top indicates the silver standard of thirteen *lötiges*.



Scratched on the underside: DI449 208 mrxx  
Austrian (Vienna), dating from 1728.

## 65 A,B Two Dishes

65 A: Diam.  $13\frac{7}{8}$  (35.3).

65 B: Diam.  $11\frac{7}{8}$  (30.2).

Wt. (total) 68 troy oz., 10 dwt.

OF SILVER gilt.

The circular dishes, of matching design but different size, each have a plain center with a deep cavetto and a valanced border. The border has a finely molded rim and a broad chased band of foliated strapwork arabesques accentuated by four applied oval medallions enclosing classical profile heads in low relief. An effect of contrast is produced between the polished center and the granulated texture in the background of the chased ornament.

No. 65 A is marked on the underside near the center:

The initials IPM in an oval, the mark of the Augsburg goldsmith Johann Peter Müller (died 1761) (Rosenberg, *Der Goldschmiede Merkzeichen*, I, no. 897).



A pinecone over the letter G, the combined town and date mark of Augsburg (Rosenberg, *op. cit.*, no. 250).



No. 65 B is marked on the underside near the center:

The initials AD in an oval, presumably the mark of the Augsburg goldsmith Abraham Drentwet (*Meister* 1741–1785) (see Rosenberg, *op. cit.*, no. 936).



A pinecone over the letter H, the combined town and date mark of Augsburg (Rosenberg, *op. cit.*, no. 252).



German (Augsburg) dating from 1745–1747 and 1747–1749, respectively.

Formerly in the collection of Mr. and Mrs. Alfred Horstmann.

## 66 Tureen with Cover and Stand

H. (total):  $6\frac{3}{4}$  (17.2); Wt. (total) 86 troy oz.

Tureen: H.  $6\frac{5}{8}$  (16.3); W.  $11\frac{1}{4}$  (28.6); Diam. 9 (22.9).

OF SILVER gilt.

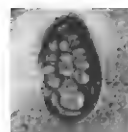
The circular tureen has *bombé* walls divided into six panels by shallow vertical indentations. A vertical loop handle fashioned as acanthus foliage is attached to the shoulder at opposite sides. The tureen rests on three splayed bracket feet also of acanthus foliage, on a circular stand of simple design, with an undulating ribbed border. The sloping cover, paneled similarly to the body, is surmounted by a cauliflower finial standing upon three notched leaves and is bordered with multiple stepped moldings.

Marked on the cover at the center of the top beneath the finial mounts; on the underside of the bowl at the center; and on the upper surface of the stand along the plain edge of the border:

The script initials DS, conjoined, in an oval (resembling Rosenberg, *Der Goldschmiede Merkzeichen*, I, no. 801, the mark of the Augsburg goldsmith Daniel Schaeffler [died 1727], but certainly that of an unrecorded later goldsmith).



A pinecone, the town mark of Augsburg without the date-letter (an unrecorded version, though resembling Rosenberg, *op. cit.*, no. 239).



German (Augsburg) dating from about 1760–1765.

Formerly in the collection of Mr. and Mrs. Alfred Horstmann.





## 67 Dressing Table Service

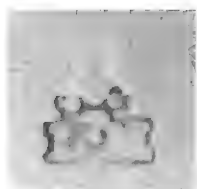
OF ROCK crystal and gold. The service consists of the following:

### SIX PERFUME BOTTLES (four large and two smaller)

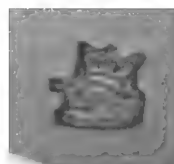
Each four-sided bottle of rock crystal with chamfered corners and stepped pyramidal shoulders is fitted with a valanced gold mount around the mouth. The gold stopper is in the form of a cartouche-shaped ring enclosing a baluster ornament; a gold chain attaches it to the mount.

Each is marked on the underside of the stopper:

The mark of the Paris goldsmith Louis Mailly (*maître* 1723–1739).



A crowned dolphin's head, the charge mark for gold of the *sous-fermier* Jacques Cottin (1727–1732).



The crowned letter M in the Roman form intended for use on silver, the mark of the *maison commune* for 1728/1729.



Each is marked on the shoulder of the mount with a chancellor's mace (*masse de chancelier*), the discharge mark for medium-sized work of Cottin.



### BLENDING CUP, SAUCER, AND FUNNEL

The tulip-shaped cup, circular saucer, and short-stemmed funnel are cut with delicate radial flutings. The circular foot of the cup is ornamented with a plain band of gold, unmarked.

### SNUFFBOX

Cartouche-shaped, the upper and lower rims of the cover fitted with narrow bands of gold.

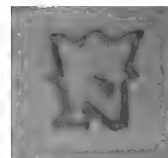
Marked inside the bezel of the lower mount:

The mark of the Paris goldsmith Noël Hardivilliers (*maître* 1729–1779).



A crowned dolphin's head (see above).

The crowned letter N, in the Roman form intended for use on silver, the mark of the *maison commune* for 1729/1730.



Marked on the bezel at the right with a chancellor's mace (see above).

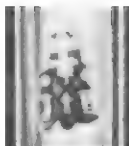


TWO GOLD SPOONS

The ends of the fiddle-shaped handles are edged with scrolls in relief.

Each is marked on the underside of the handle:

The mark of the Paris goldsmith Jean Écosse (*maître* 1705–1741/1743).



A crowned dolphin's head (see above).

The crowned letter N (see above).

French (Paris), by various makers, dating from 1728–1730.

EXHIBITED: *Art Treasures Exhibition*, Parke-Bernet Galleries, New York, 1955, catalogue no. 91 (illustrated), where it is mistakenly dated 1752/1753.

## 68 Part Service for a Portable Table

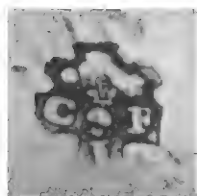
OF SILVER gilt. The service consists of eighteen items, as follows:

### SOUP CUP (*gobelet à bouillon*)

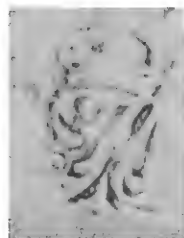
It has a turned tulipwood handle, a flanged lip, and was probably once fitted with a lid (compare the *nécessaire* of Marie-Antoinette in the Louvre [Catalogue de l'Orfèvrerie, no. 66, item 19]).

Marked on the base (partially defaced):

The mark of the Paris goldsmith Charles-François Legast (*maître* 1769–after 1793).



The crowned letter A, the charge mark for large work of the *sous-fermier* Julien Alaterre (1768–1775).

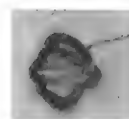


The crowned letter H in the Roman form intended for use on silver, the mark of the *maison commune* for 1771/1772.



Marked below the lip with a helmeted head

(*tête casquée*), the discharge mark for gold and small silver of Alaterre.



### BOX (*boîte à poudre* or *boîte à pommade*)

It is a small cylindrical box with flange and lid (compare the *nécessaire* of Marie-Antoinette in the Louvre [Catalogue de l'Orfèvrerie, no. 66, item 23]).

Marked on the bottom and inside the cover:

The mark of the Paris goldsmith Claude-Pierre Deville (*maître* 1769–after 1783) (partially defaced).



The crowned letter A (see above).

The crowned letter H (see above).

Marked on the bezel and on the outside of the cover with a helmeted head (see above).

### CHOCOLATE POT (*chocolatière*)

It has a swelling base, a lip, a lid, a handle of turned walnut, and a silver-topped *moussoir* (stick for pounding and breaking the pieces of chocolate).

Marked on the bottom and inside the cover:

The mark of Deville (see above).

The crowned letter A (see above).

The crowned letter H (on bottom only; see above).

The crowned letter I, the mark of the *maison commune* for 1772/1773 (inside the cover only; see below).

Marked below the rim, on the right-hand side near the hinge, with a helmeted head (see above).

#### SPONGE BOX (*boîte à éponge*)

It is a small, pierced, spherical box.

Marked inside the bottom and inside the cover:  
The mark of Deville (see above).

A conventionalized flower (*fleur de bassinet*), the charge mark for gold and small silver of Alaterre (see below).

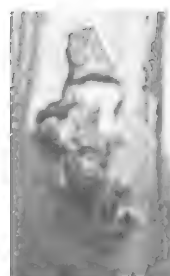
The crowned letter H (see above).

Marked on the outside of the foot rim with a helmeted head (see above).

#### PAIR OF TABLESPOONS (*cuillers à bouche*)

Each is struck on the back of the stem with four marks (partially defaced).

One spoon bears the mark of the Paris goldsmith Jean-Antoine Fauve (*maître* 1771–after 1806).



The other bears the mark of the Paris goldsmith Antoine-Gaspard Loret (*maître* 1769–after 1791).



Each is marked with:  
The crowned letter A (see above).

The crowned letter I, the mark of the *maison commune* for 1772/1773.



A helmeted head (see above).

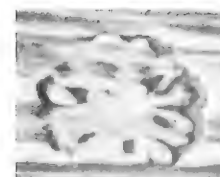
#### PAIR OF FORKS (*fourchettes*)

#### PAIR OF KNIVES (*couteaux*)

#### PAIR OF TEASPOONS (*cuillers à thé*)

Each is struck with the mark of Loret (see above). The forks are also marked with the crowned letter A, the crowned letter I, and a helmeted head (see above for all three). On one fork the form of the letter I is the italic, reserved for use on gold and small silver.

The knives and teaspoons are marked with a conventionalized flower (*fleur de bassinet*), the charge mark for gold and small silver of Alaterre,



and a helmeted head (see above). The knives bear the crowned letter G, the mark of the *maison commune* for 1770/1771; the spoons are marked with the crowned letter I (see above).

#### SPATULA (*spatule*)

It has a silver-gilt blade and ferrule, unmarked, and an ivory handle.

#### FUNNEL (*entonnoir*)

Struck with a badly defaced, indecipherable mark.

#### PAIR OF PERFUME BOTTLES

Each, of glass, has faceted sides and a silver-gilt stopper.



Each is marked at the center of the top of the stopper with a helmeted head (see above).

PAIR OF FLASKS

Each, of glass, has faceted corners and a silver-gilt stopper.

Each is marked at the center of the top of the stopper with a helmeted head (see above).

The service is French (Paris), mainly dating from 1770-1773.

This service, along with a service of Sèvres porcelain (see Volume IV of this catalogue, No. 105), forms the fittings for a traveling toilet, writing, and eating table described in Volume I of this catalogue as No. 124.

## 69 A-D Set of Four Candlesticks

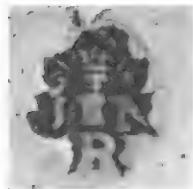
H. 12 $\frac{3}{4}$  (32.4); W. 6 $\frac{7}{8}$  (17.5);  
Wt. (total) 240 troy oz.

### OF SILVER.

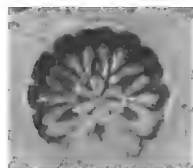
Each triangular stem of baluster shape supports an ovoid candle socket, and rests on a molded round foot. The socket, surmounted by a circular drip pan rimmed with spiral cord and lamb's-tongue moldings, is fashioned with a ribbed shoulder and a narrow band of wave motifs above flat vertical reedings. Each facet of the shaft is dominated by an oval rosette enclosed by elongated scrolls framing a pendant of imbrication; the angles of the shaft are ornamented with bell-flowers suspended from acanthus foliage. A laureated molding surrounds the shaft at its narrowest point. At the top and bottom of the shaft is a ressauted molding, the upper one modeled with jewelings and imbrication, the lower with a rosetted guilloche. The spreading foot is designed with radial petal flutings overlaid by laurel swags above a projecting laurel molding and a concave border of floriated wave pattern in low relief.

Each is marked on the inner edge of the foot and on the underside of the drip pan:

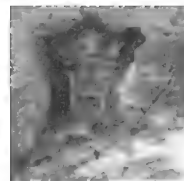
The mark of the Paris goldsmith Jacques-Nicolas Roettiers (*maître* 1765–1788/89?).



A conventionalized flower (*fleur de bassin*), the charge mark of the *sous-fermier* Julien Alaterre (1768–1774).

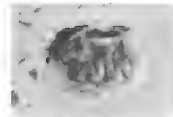


The candlesticks are marked with the crowned letter H, the mark of the *maison commune* for 1771/1772, as are three of the drip pans. The fourth drip pan is struck with the crowned letter I, the mark of the *maison commune* for 1772/1773.



Each candlestick is marked on the outer edge of the foot with French and Russian marks:

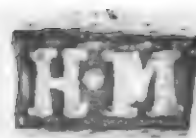
A cow, the French discharge mark for work intended for export 1733 (?)–1775.



An oval cartouche with crossed anchors and a scepter over 1784, the combined town and date mark of St. Petersburg, as used from 1773 to 1818 (Goldberg, Mishukov, Platonova, and Postnikova-Loseva, *L'Orfèvrerie et la Bijouterie Russes aux XV–XX Siècles*, no. 1176).



A rectangle with the Russian initials H.M., perhaps for the assay master Nikifor Moshchalkin (1772–1800), St. Petersburg (Goldberg et al., *op. cit.*, no. 1194).



A rectangle with the number 91, a Russian warranty mark (for silver containing 91 *zlotniks* of pure silver out of 96 *zlotniks* of alloy) instituted in 1847, according to Goldbert et al., *op. cit.*, no. 23.



Inventory numbers on the undersides of the candlesticks and the drip pans reveal that three of the latter belong to other candlesticks. The pieces are marked as follows:

#### CANDLESTICKS

Stamped	17	25	28	40
Incised	No 17	No 25	No 28	No 40

#### DRIP PANS

Stamped	18	40	42	48
Incised	N 18	N 40	N 42	No 48

One of the drip pans is struck with a quatrefoil, an unidentified mark.

REFERENCES: Le Corbeiller, *The Metropolitan Museum of Art Bulletin*, February 1969, pp. 289–298, fig. 16; Dauterman, *Apollo*, September 1969, pp. 240–241, fig. 1.

Formerly in the collection of Catherine II, Empress of Russia.

These candlesticks were part of a large service ordered by Catherine the Great in 1770 and

known as the Orloff Service. One of the finest and richest in the Imperial household, the service approximated 3,000 pieces, of which eighty-four were candlesticks. Although it had been intended that Roettiers should make the entire service, the work was so extensive that four other Paris silversmiths had to share it. They were Jacques Roettiers (*maître* 1733–1784), father of Jacques-Nicolas, Edme-Pierre Balzac (*maître* 1739–after 1781), Louis-Joseph Lenhendrick (*maître* 1747–1783), and Claude-Pierre Deville (*maître* 1769–after 1783).

Réau (*Falconet*, I, pp. 88–89) states that Falconet served as an intermediary between Catherine and Roettiers, although he was not responsible for designing the service. The first pieces were finished in January 1771, and were sent off to Russia; twelve other shipments followed.

The Orloff Service derives its name from Prince Gregory Orloff, to whom Catherine gave the service. Orloff was a leader of the conspiracy that resulted in the dethronement and death of Peter III in 1762. Catherine obtained for him the title of prince in 1772 from Joseph II of Austria. Although it was one of the many gifts Catherine bestowed upon Orloff, who had helped to give her an empire, the service may not have been ordered specifically for him. After Orloff's death in 1783, Catherine bought back the service from his heirs, but it was returned to her incomplete. The Russian marks were added in 1784, as a result of this transaction.







## 70 Tray

H.  $\frac{7}{16}$  (1.1); W.  $9\frac{3}{4}$  (24.8); Wt. 17 troy oz., 16 dwt.

OF SILVER gilt.

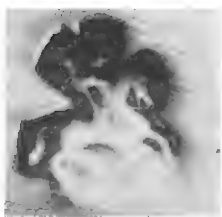
The shallow, circular tray with a narrow rippled rim and a plain center is gilded on both sides. The applied border is in the form of a convex molding, tooled with a continuous guilloche motif of alternating large and small loops. On either side of the guilloche the border has been chased with a minute pattern of granulations to produce a matte effect.

Marked on the edge, just within the cavetto:

A rectangle with the fragmentary date [1]778 over [ ]A., probably for the assay master Andrew Andreyev (1771–1779; Goldberg, Mishukov, Platonova, and Postnikova-Loseva, *L'Orfèvrerie et la Bijouterie Russes aux XV–XX Siècles*, no. 598).



An irregular cartouche with St. George and the Dragon, the town mark of Moscow (Goldberg et al., *op. cit.*, no. 496).



A heart with the Russian initials АΘ over P, the mark of the alderman Theodor Petrov (1759–1784; Goldberg et al., *op. cit.*, no. 633).



A rectangle with the Russian letter “ya,” a pellet, and a fragmentary letter M, the mark of Jacob (Yakov) Maslennikov (working 1756–1790; Goldberg et al., *op. cit.*, no. 1043).



Scratched on the underside with N° 20 (an inventory number) over the script letters CE (seemingly owner's initials) over J-47<sup>30</sup> (apparently an allusion to the weight). This inscription may have been added in England.

Russian (Moscow), dating from 1778.

# 71 Ewer

(*aiguière*)

H. 13 (33.0); W. 5¾ (14.6); D. 4¾ (12.1);  
Wt. 34 troy oz.

## OF SILVER.

The body is urn-shaped with a beaded shoulder, its handle in the form of a terminal figure of Narcissus, who leans forward to gaze at his reflection in the hinged cover, which in turn throws light onto his face. Four bands of molded ornament encircle the body of the vessel: bay leaves at the lip, floral swags below the mouth, bearded masks and rinceaux at the shoulder; and a cup of plantain leaves and bulrushes envelopes the base. The circular, splayed foot with a ribbed knob is engraved with entwined foliate spirals and bordered by a molded band of bay leaves. Engraved upon the neck is a crest (*on a wreath . . . an antelope sejant proper, the dexter foreleg resting upon a triangular shield or*). Within the plain band below the shoulder there are illegible traces of an engraved inscription.

Marked inside the cover, on the underside of the body, and inside the foot:

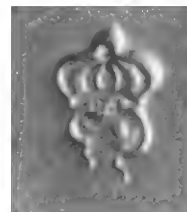
The mark of the Paris goldsmith Jean-Baptiste-François Chéret (*maître* 1759–after 1790).



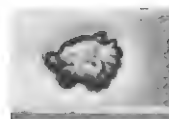
Interlaced L's, the charge mark for small work (1783–1789) of the *sous-fermier* Henri Clavel (1781–1789).



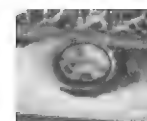
The crowned letter P with the number 84, the mark of the *maison commune* for 1784/1785.



Marked on the outside of the foot rim: a dog's head (*tête de chien*), the discharge mark for large silver (1783–1789) of Clavel.



A swan in an oval, the French mark for silver imported from countries without reciprocal customs conventions, in use from 1893 (Carré, *A Guide to Old French Plate*, p. 213).



French (Paris), dating from 1784/1785.

REFERENCES: *French Master Goldsmiths and Silversmiths from the Seventeenth to the Nineteenth Century*, p. 219; Dauterman, *Apollo*, September 1969, p. 245, fig. 5.

The engraved crest, unidentified, is probably English. Although no exactly similar crest is recorded in Fairbairn, *Book of Crests*, variants of it are quite common in English heraldry. Although the inscription that covered the neck of the ewer is totally illegible, enough remains to suggest that it too was English—the pattern of ascenders and descenders seems characteristic of the English language. The crest and inscription were probably related, and the suggestion that they are English is strengthened by the presence of the swan in an oval, the French import mark (see above).



## 72 Service of Dessert Ware

OF SILVER gilt.

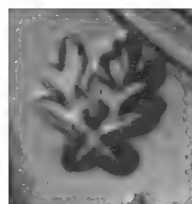
The service consists of twelve each of knives, forks, and spoons.

Each knife is fitted with a slender pointed blade with curved cutting edge and a straight back dipped at the forward end. The ferrule end of the blade is flat-chased with foliated scrolls surmounting a palmette motif. The ribbed handle of circular section is tooled with panels of linked heart-shaped motifs, and the ballooning end is molded on either side with plain ungilded armorial motifs: a coronet and a lozenge. The latter is framed by foliate stalks depending below a palmette. The handle terminates in a small knob finial.

Each fork has four tines and is ornamented in relief on the underside with a radially paneled arch that is penetrated by the central rib of a palmette springing from the ribbed and spatulate handle. The design of the upper surface of the forks is without the ribbed arch. At its upper end the handle is pierced with narrow slots and other small apertures in the foliate scrolls surrounding the central motif, which on the obverse is a cabochon beneath a palmette, and on the reverse an ungilded silver lozenge.

Each spoon has an elongated ovoid bowl bordered with delicate radial flutings around the edge; its handle matches that of the fork.

Each piece is struck with the mark of the Paris goldsmith Louis-Joseph Lenhendrick (*maître* 1747–1783).

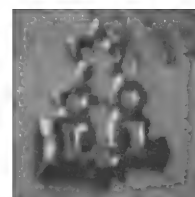


The spoons are marked on the underside (on the crown of the inverted bowl), the forks on the

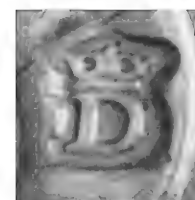
underside, below the base of the tines, and the knives on the ferrules of the handles, on at least one side of the blade.

Six spoons and six forks are marked with:

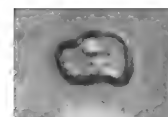
Crossed laurel branches (*deux branches de laurier entrelacées*), the charge mark for small silver and gold of the *sous-fermier* Jean-Jacques Prévost (1762–1768).



The crowned letter D, the mark of the *maison commune* for 1767/1768.



A hound's head (*tête de braque*), the discharge mark for small silver and gold of Prévost.



Each of the twenty-four remaining pieces is marked with:

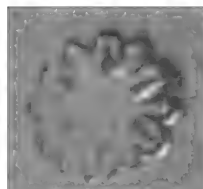
A conventionalized flower (*fleur de bassinet*),



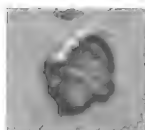




the charge mark for small silver and gold of the *sous-fermier* Julien Alaterre (1768–1775).



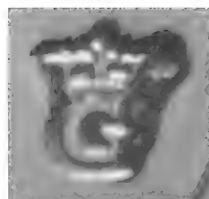
A helmeted head (*tête casquée*), the discharge mark of Alaterre for small gold and silver.



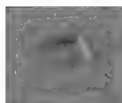
Of this group one knife has no date letter, six knives are marked with the crowned letter F, the mark of the *maison commune* for 1769/1770.



The balance of the group (five knives, six forks, and six spoons) is marked with the crowned letter G, the mark of the *maison commune* for 1770/1771.



Each piece is also struck with a boar's head, the restricted warranty mark for silver in use in Paris since 1838.



French (Paris), dating from 1767/1768 to 1770/1771.

REFERENCES: Dauterman, *Apollo*, September 1969, p. 244, figs. 2, 3.

The service fits into its two original cases covered in red morocco leather, tooled and gilded with wide borders of floral scrolls, and closed with pairs of gilded silver clasps. The cover of each box is decorated with a rococo coat of arms in the form of a lozenge charged with a bend indented, surmounted by a coronet of nine pearls. There is no suggestion of tinctures.



However, close scrutiny of the silver under magnification reveals on one side of each knife, fork, and spoon handle a faint trace of parallel horizontal lines in the field: an indication of the tincture, azure. It may be assumed that the armorial devices on the boxes were designed to match those originally engraved on the silver but now largely effaced, leaving only the outlines of the coronets and shields. The removal of heraldic detail was perhaps done at the time of the Revolution, to avoid seizure. But from the existing evidence it is presumed that the lozenge shape of the shield and the nine pearls of the coronet point to a countess as the original owner.

A silver fork of closely similar but not identical design, bearing the *poinçon* of François-Thomas Germain (*maître* 1748), is described and illustrated in Nocq, Alfassa, and Guérin, *Orfèvrerie Civile Française*, II, pl. LXXII (c), datemarked for 1755/1756. It was in the collection of Gaston Parguès, and formerly in that of Baron Pichon.

A comparable service, executed in gold by Germain for the court of Portugal, is now in the Museu Nacional de Arte Antiga, Lisbon (described and illustrated in *Catálogo da Exposição de Obras de Arte Francesas Existentes em Portugal*, I, pp. 40, 41, no. 183, pl. 54).

B O O K B I N D I N G S ,   e t c .



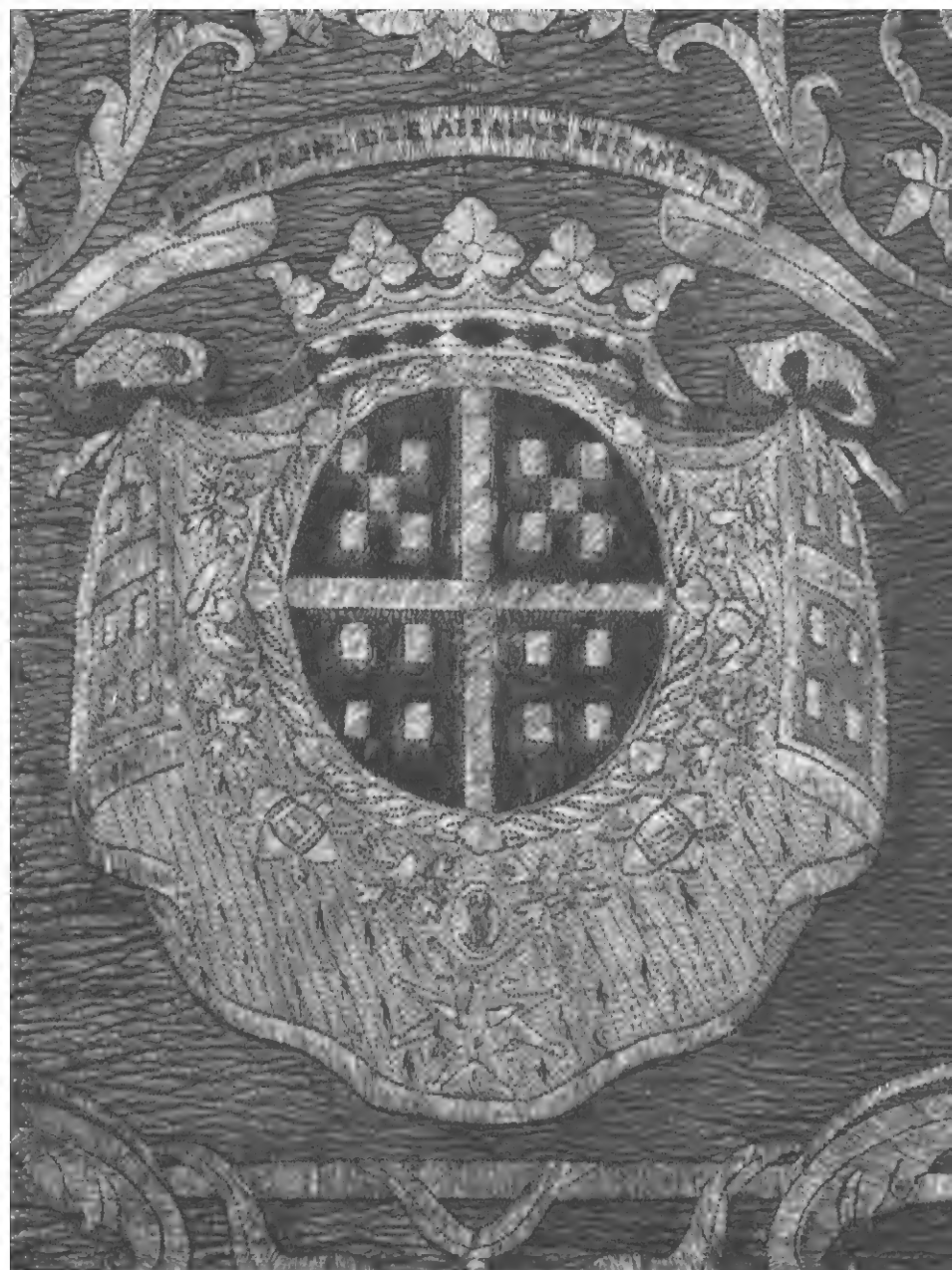
## 73 Briefcase

(*portefeuille*)

L. 17 $\frac{7}{8}$  (45.0); W. 13 $\frac{1}{8}$  (33.3); D. 2 $\frac{1}{2}$  (6.3).

OF DARK red morocco leather embroidered with gold thread and silk on the front with trailing sprays of flowers and leaves arranged in a formal pattern within a scrolled and cusped border, the colors being predominantly green for the stems and red, blue, and white for the flowers. The back is similarly embroidered in gold, red, and green, with an oval shield surrounded by the collar of the Order of the Saint-Esprit embroidered in light blue and gold: *Azure a cross or, in the 1st and 2nd quarters five billets of the 1st 2, 1, and 2 in the 3rd and 4th quarters four billets of the same, 2 and 2*, beneath a ducal crown against a mantling of the arms ermine-lined. These are the arms of César-Gabriel de Choiseul, Duc de Praslin (1712–1785). Above is a banderole with the words *Ministère des Affaires Étrangères* embroidered in an indeterminate color (perhaps originally green) on a much-worn gold ground. The coat of arms, etc., is framed within a formalized border of scrolls, flowers, lambrequins, tassels, etc., in the same style of embroidery as appears on the front. Similar embroidery of scrolling floral trails runs down each end of the briefcase.

The interior is lined with dark green silks, and the ends are linked by two tapes of galloon woven of dark green silk, which can be joined by a gold buckle. This is to secure the documents carried in the briefcase. The interior of the flap is of red morocco leather tooled in gold with individual sunflowers and dragonflies alternating with *panaches* flanked by foliate scrolls. The briefcase is closed by a lock of irregular escutcheon shape of gold. Its outer surface is coarsely pounced and pierced with a grille pattern of a Greek fret design within a burnished border and is engraved with a candlestick and writing materials within a cartouche bordered by palms.



Marked on the inside of the hasp of the lock:

A defaced maker's mark, difficult to read but apparently incorporating the initials JL and a star as a *différend*, probably the mark of the Paris goldsmith Jacques Lourdière (*maître* 1746–after 1768).



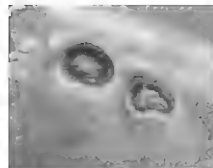
Two laurel sprays (*deux branches de laurier entrelacées*), the charge mark for small silver and gold of the *sous-fermier* Jean-Jacques Prévost (1762–1768).



The crowned letter z, the mark of the *maison commune* for 1763/1764.



An eagle's head (*tête d'aigle*) within a simple outline (twice), the Paris restricted warranty mark in use from 1838.



Marked on the buckle:

A greyhound's head (*tête de braque*), the Paris discharge mark for small gold (1762–1768).



An eagle's head (twice, almost coincidentally but difficult to read) (see above).

A printed paper label in the interior reads: *Leon Gruel Relieur d'Art objects [sic] and [sic] Livres Anciens 418 Rue St. Honoré Paris*. This was presumably inserted by the well-known antiquarian bookseller and authority on bookbinding. He was the author of the *Manuel Historique et Bibliographique de l'Amateur de Reliures*.

EXHIBITED: *France in the Eighteenth Century*, Royal Academy, London, 1968, catalogue no. 882, figs. 396, 397.

Formerly in the collections of the Duc de Praslin; Richard Peñard y Fernandez (placed on sale Hôtel Drouot, Paris, December 7, 1960, lot 62, but withdrawn and sold at a second sale, Hôtel Drouot, December 13, 1960).

César-Gabriel de Choiseul, Duc de Praslin, succeeded his cousin the Duc de Choiseul-Stainville (see under No. 8) as ambassador at Vienna in 1758. Two years later the Comte de Choiseul (as the former then was) returned to Paris to take over the Ministère des Affaires Étrangères from his cousin, who retained only the ministries of war and the navy in his own hands. In his ministerial capacity the Comte de Choiseul signed in 1763 the treaty bringing the Seven Years' War to an end, disastrously for France. On this occasion he was raised to the peerage as Duc de Praslin, and it was undoubtedly in celebration of this event that the briefcase No. 73 was made, for almost immediately afterward Praslin resigned his office into his cousin's hands. In its place he received the Ministère de la Marine, an office he filled with exemplary attention to duty until he was dismissed in 1770, when Louis XV sent his







cousin into exile at Chanteloup (see under No. 8). He left the French navy stronger than it had been for many years.

Such briefcases are not altogether uncommon, though it is rare to find one so elaborately embroidered and fitted with so rich a gold lock as No. 73. There are, for instance, two examples in the Wallace Collection, London, one (*Illustrated Catalogue of the Furniture . . . and Objects of Art*, 1920, no. XXIV. c. 101) also with a gold lock fitting and embroidered with crossed anchors. It bears the arms of Antoine-Raimond-Jean-Gualbert de Sartine (1729–1794) and was made when, in May 1774, he quitted the post of *lieutenant général de la police* for that of *secrétaire d'État au département de la Marine*. A somewhat similar but earlier one with the arms of Machault d'Arnouville, *Contrôleur des Finances* and administrator of the Vincennes factory, is in a French private collection.

The second example in the Wallace Collection (*op. cit.*, catalogue no. XXIV. c. 97) is embroidered with the *tughra* (cypher) of the Sultan Selim III (1789–1807) and the star and crescent of the sultanate. In fact, No. 73 is almost certainly of Turkish manufacture, for the Turks appear to have had almost a monopoly of such embroidered leather briefcases in Western Europe. The earliest example known to the compiler is a wallet worked with the inscription *Willm. Whitmore, Constantinople, Ano. 1676*, now in the Victoria and Albert Museum. It is illustrated and discussed by A. D. Howell Smith in the *Burlington Magazine*, January 1919, pp. 56–59, where several others from the same collection are also reproduced. Another, of brown morocco leather embroidered with silver wire, is in the Museum of Leathercraft, London. This is embroidered on the front *Samuel Pepys Esq.*, and on the back *Constantinople 1687*. The diarist was never at Constantinople, and the wallet is

thought to have been presented to him by a Turkish envoy. A somewhat similar wallet of red morocco leather in the Victoria and Albert Museum, London, is embossed on the interior of the flap with the owner's name, *Robert St. Leger*, and embroidered on the exterior *Fait a Constantinople 1705*. There are large numbers of references to such objects in the English press, e.g.:

Lost a *Turkey-Leather Case*, wrought with Gold and Silver, lined with yellow, 3 places for Letters, outside Red . . .

(*The Post Boy*, no. 509, August 6–8, 1698)

In France they appeared considerably earlier. In the inventory of the Château d'Angiers drawn up in 1471 we find:

Ung autre carreau ront, a la fazon de Turquie aux armes de la feu royne

The previous *carreau* referred to is described as being of “cuir de Turquie” which suggests that it was a material similar to that used for No. 73. No later reference in French is known. It seems unlikely that No. 73, or any of the others were made in Paris by immigrant Turkish craftsmen. John Nevinson has pointed out to me that the metal thread of the embroidery is bound around ribbon and sewn through the leather, a purely Near Eastern technique that would never have been used in the West and that would quickly have been abandoned as too arduous by Turkish craftsmen working in Paris for any length of time. No doubt embroidery patterns were sent out to Turkey from Paris and worked there on untrimmed local skins, which were subsequently made up into briefcases and pouches in Paris, probably by bookbinders (the gold tooling found on some of the briefcases mentioned, though not on No. 73, is done with a bookbinder's blind stamp).

74 *Lodovico Ariosto, Orlando Furioso.*

Venice, Francesco de Franceschi Senese, MDLXXXIV.  
[xl] 645 [32] pp.; [1] 43 ll. One volume bound in two,  
with manuscript title page supplied for the second vol-  
ume. Size: 262 mm. × 185 mm.

CONTAINING dedicatory address from the printer to Hippolito Agostini, lives of Ariosto by Giovambattista Pigna and Girolamo Garofalo, an allegory on Ariosto's works by Gioseffo Bononome, textual commentary by Ieronimo Ruscelli, etc. The *Furioso* text is followed by Ariosto, *Cinque Canti*, and Alberto Lavezuola, *Osservazioni sopra il Furioso*, each with a separate title page.

Illustrated with fifty full-page engravings (fifty-one by repetition) by Girolamo Porro of Padua. The plate illustrating Canto xxxiii is repeated as the illustration for Canto xxxiv. Although some commentators believe that this repetition was caused by religious or political censorship, Roberto Ridolfi has produced evidence which suggests that it was the result of compound errors by the printer (*La Bibliofilia*, Florence, LIV, 1952, pp. 92–96).

Bound in red morocco, gold-tooled, with the arms of Mme de Pompadour (*azure three towers argent masoned sable* in a rococo shield flanked by griffin supporters and surmounted by the coronet of a marquise), gold-stamped on all four covers,

narrow foliate borders, flat spines gilt in compartments with floral decorations, olive morocco title and date labels, all edges gilt, marbled endpapers. Unsigned Parisian binding, about 1750.

Formerly in the collections of Mme de Pompadour (sale, Paris, 1765, lot 1304); C. Fairfax Murray (sale, Sotheby's, London, July 17, 1922, lot 51, with illustration of front cover and spine of volume II); Robert S. Hustler (bookplate); miscellaneous sale, Sotheby's, London, February 18, 1957, lot 21, with illustration of front cover and spine of volume II. Inserted in the book is the circular seal of Horatio William Walpole, 4th Earl of Orford of the new creation (sold Sotheby's, London, June 10, 1895, lot 15, bought by Quaritch for £21); his bookplate is a close copy of the one used by Horace Walpole in 1792 after he became Earl of Orford.

This is generally regarded as the most sumptuous, if not the most accurate, of cinquecento editions of the *Furioso*.





75 Relation de l'Arrivée du Roi au Havre-de-Grace, le 19. septembre 1749. Et des fêtes qui se sont données à cette occasion.

Paris, Hippolyte-Louis Guérin & Louis-François Delatour, MDCCLIII. [iv] [1] 2-16 pp. Size: 625 mm. × 465 mm.

CONTAINING an engraving on the title and on the dedication leaf by J.-P. Le Bas (1707-1783) after René-Michel Slodtz (1705-1764), eight leaves of text with an engraving on the first and last pages by J.-P. Le Bas after René-Michel Slodtz, an unsigned engraved initial on the dedication leaf and on the first page of text, and five double-page engraved illustrations by Le Bas after Jean-Baptiste Descamps (1706-1791). Cohen-De Ricci, *Guide de l'amateur de livres à gravures du XVIII<sup>e</sup> siècle*, sixth edition, Paris, 1912, second part, column 868, calls for six double-page engraved illustrations.

Bound in red morocco, gold-tooled, with the arms of Louis XV (*azure three fleurs de lys or encircled by the collar and badge of the Order of the Holy Spirit and surmounted by a royal crown*), gold-stamped on both covers, floral design borders on both covers, spine with raised bands gilt in compartments with the royal monogram at the center of each, with fleurs de lys in the corners, olive morocco title label, all edges gilt, marbled endpapers. Unsigned Parisian binding, about 1753.

Formerly in the collection of Charles Wilkinson.

During the War of the Austrian Succession the French navy had proved quite inadequate to its tasks. After hostilities had been brought to a close by the signature of the treaty of Aix-la-Chapelle in 1748 it was planned to improve this branch of the services. Partly to inaugurate these plans and partly to distract Louis XV from his unremitting boredom, Mme de Pompadour organized the expedition to Rouen and its adjacent shipbuilding yards at Havre-de-Grace that is described in this book. The visit was a brief one: the king set out on the morning of September 19 and arrived at

Havre at six o'clock the same evening. He was back in Versailles by the evening of September 21. The visit was apparently intended to be carried out in conditions of unusual simplicity. Louis himself traveled in a small *calèche* accompanied by a single courtier only and was followed by Mme de Pompadour in another carriage. But large numbers of the royal servants and officials had been sent ahead to supervise the king's accommodation and feeding arrangements. As a result, the cost of the visit was very heavy at a moment when stringent economy was called for as a consequence of the costly war in which France had just been defeated. In the event Mme de Pompadour incurred much odium from her enemies at court for having organized the expedition.

The choice of René-Michel Slodtz to provide the drawings illustrating this account of the festivities with which Louis XV and Mme de Pompadour were received was almost certainly due to the Duc de Saint-Aignan, the governor of Rouen, for he had taken the young artist under his special protection at the period while he was working in Rome, where Saint-Aignan was then the French ambassador. There were other contributory reasons for the choice, however. The fêtes with which the royal party was received were largely organized by Jean-Baptiste Descamps, an intimate friend of R.-M. Slodtz. Moreover, the Slodtz family was already in close artistic relations with Rouen. In January 1749, eight months before the king's visit, two of René-Michel's elder brothers, Antoine-Sébastien (about 1695-1754) and Paul Ambroise (1702-1758), had been elected members of the Académie des Sciences, Belles-Lettres et Arts of Rouen, and the artist himself was to become a member on December 22, 1756.



76 Journal des spectacles représentés devant Leurs Majestés sur les  
théâtres de Choisy, Fontainebleau & Versailles depuis le 13 juin  
1763, jusqu'au 29 décembre de la même année.

[Paris]: Christophe Ballard, MDCCLXIV. [5]6-24,  
[13]14-58, [vi] [1]2-47[48], [viii] [1]2-62, [viii] [1]2-52,  
[5]6-16, [5]6-16 pp.=298 pp. Six volumes bound in  
one, with a common title page and prefatory material;  
each volume also has a separate title page. Size: 214  
mm. × 138 mm.

CONTAINING a chronological account of the  
dramatic and operatic pieces presented before  
Louis XV and his court, and a short account of the  
productions; *Ismene et Ismenias*, an opera in three  
acts by Pierre Laujon; *Dardanus*, a tragedy by  
Charles-Antoine Leclerc de La Bruère with music  
by Jean-Philippe Rameau; *Scanderberg*, a tragedy  
by M. de la Mothe with music by François Rebel  
and François Francoeur; *Castor et Pollux*, a tragedy  
by Pierre-Joseph Bernard with music by Jean-  
Philippe Rameau; *Le Feu, Troisième Entrée du  
Ballet des Éléments*, by Pierre-Charles Roy with  
music by André Cardinal Destouches; *La Guir-  
lande*, by Jean-François Marmontel with music by  
Jean-Philippe Rameau. For each piece the ballet  
was directed by MM. Laval, *père et fils*.

Bound in red morocco, gold-tooled, with the  
arms of Louis XV (see under No. 75) gold-stamped  
on both covers, triple-rule frame borders with the  
fleur de lys in each corner, spine gilt in compart-  
ments with fleur-de-lys designs in each corner and  
a larger fleur de lys in the center of each, olive  
morocco title and date labels, all edges gilt, bronze  
lacquer-finished floral endpapers. Unsigned Pa-  
risian binding, about 1750.

In a year that saw the longed-for but unsatis-  
factory settlement of the Seven Years' War and  
the rapidly failing health of Mme de Pompadour,  
the theatrical performances in the royal châteaux  
must have been a necessary relief to the king and

his favorite. Superbly organized by Mme de  
Pompadour, the first performance of *Tartuffe* at  
Versailles, on January 16, 1747, had established  
theater as a regular feature of court life. The  
*cabinet des comédies* was quickly followed by a  
larger stage built in the well of the Ambassador's  
staircase; Slodtz designed a portable twenty-five-  
foot-square structure, complete with stage ma-  
chinery and lights, that could be set up in two  
hours in the *salle des spectacles*. Each evening  
generally consisted of two plays, performed by  
actors of the Comédie Française, separated by a  
ballet. There were thirty-two performances be-  
tween June and December; in addition to the six  
plays whose texts are printed in full, this volume  
records presentations of Racine's *Britannicus*, Vol-  
taire's *Tancrède*, and plays by Molière and Mari-  
vaux.

In 1763, the binder Vente furnished

la reliure de 25 exemplaires du recueil des spectacles de  
la précédente [?] année en maroquin, dentelles et armes  
en or, à 6 l. pièce.

(Archives Nationales, o<sup>1</sup> 3010, fol. 2)

Although this undated account does not certainly  
refer to the *Spectacles* of 1763, it nevertheless  
indicates the cost of this type of binding and per-  
mits its attribution to Vente, who was *reliieur et  
doreur de livres des Menus-Plaisirs du Roy*.



77 Recueil des festes, feux d'artifice, et pompes funèbres,  
ordonnées pour le Roi, par messieurs les premiers gentilhommes  
de sa chambre . . . .

Paris, Ballard, MDCCLVI. Size: 617 mm. × 457 mm.

ELEVEN double-page and two single-page engraved illustrations of royal fêtes that took place during the reign of Louis XV from 1735 to 1746. Four of the engraved illustrations are by Cochin  *fils*  after de Bonneval; one is by C.-N. Cochin, one by C.-N. Cochin after Slodtz and Perot, one by Cochin  *père*  after Cochin  *fils* , three by Cochin  *fils*  after S<sup>ts</sup> Slodtz, one signed with an "S" monogram after Martinet, and one designed and engraved by Martinet.

Bound in red morocco, gold-tooled, with the arms of Louis XVI (*azure three fleurs de lys or encircled by the collars and badges of the orders of St. Michael and the Holy Spirit and surmounted by a royal crown*), gold-stamped on both covers, elaborate frame borders with a leaf design and a fleur de lys in each corner on both covers, spine with raised bands and gilt in compartments with a fleur de lys in each corner and the royal monogram in the center of each, olive morocco title label, all edges gilt, marbled endpapers. The blank flyleaf preceding the title bears the binder's ticket of Vente.

Formerly in the collection of René de Gabard-Brassac Bearn (armorial bookplate).

Included here are some of the most sumptuous pageants of Louis XV's reign. Presented in chronological order, they record, first, the funeral ceremonies for the successive queens of Sardinia Polixene (1735) and Élisabeth-Thérèse of Lorraine (1741). These are followed by glimpses of the light-hearted extravagance characteristic of the royal fêtes.

On September 3, 1735, a display of fireworks and illuminations was held to entertain the five-

year-old Dauphin, who had been spending the summer with his sisters at Meudon. A semicircular arcade hung with festoons and filled with pyramids of lighted artificial flowers framed a thirty-foot artificial tree hung with golden apples. In front of this appeared a *tableau vivant* of Hercules attacking two fire-breathing monsters, while fireworks burst in the distance. The spectacle ended with a gift of fruit from Hercules to the young prince and dancing by shepherds and shepherdesses.

Four years later, the marriage of Louise-Élisabeth (Mme Infante) and Prince Philip of Spain occasioned the most splendid festivities of the period. The streets and squares of Paris were hung with garlands and lanterns, the Pont Neuf was transformed into a temple of Hymen, a pavilion floated on the Seine. There were fireworks displays and masked balls in the city and at Versailles; preparations for the decoration of the royal château with ciphers and festoons, artificial trees and fountains, are illustrated by Cochin in his view of the terrace bustling with workmen and carpenters.

The most hopeful event for the royal family in the years between 1735 and 1746 was the marriage of the Dauphin and the Infanta Marie-Thérèse of Spain on February 23, 1745. The occasion called for an exhausting round of balls, illuminations, and spectacles. Recorded here, in Cochin's engravings, are the ceremony itself in the chapel at Versailles, the performance that evening of Voltaire's comedy *La Princesse de Navarre* in the *salle des spectacles*, a ball given by the king the following night, and the famous "yew tree" ball (lasting from midnight of the 25th to

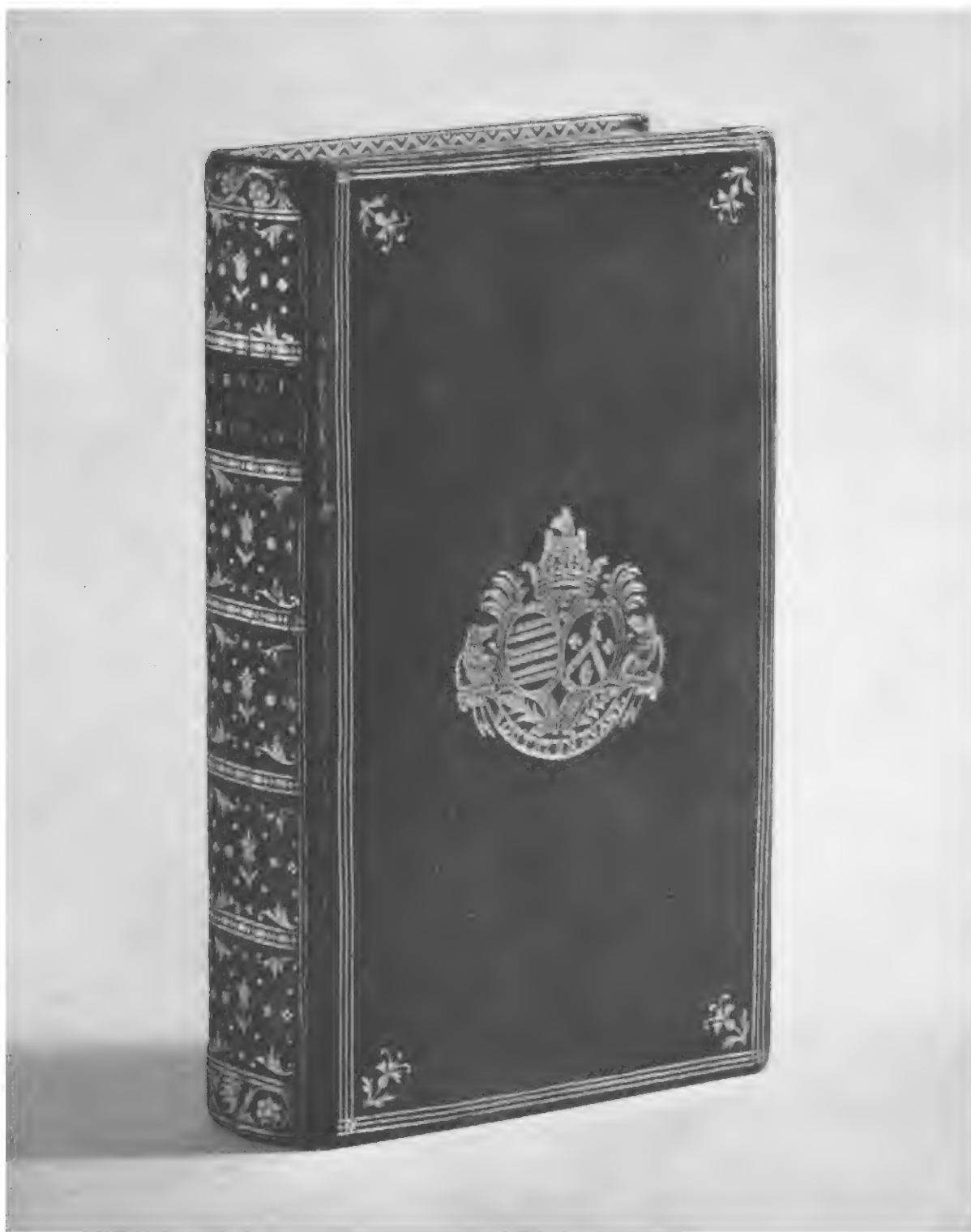
eight o'clock in the following morning) during which the identity of the king and several of his courtiers, disguised as yew trees, defied discovery until the ball was nearly over. This most felicitous marriage ended tragically the next year with the death of the Dauphine in childbirth; Cochin documents the magnificence of the funeral ceremonies at Saint-Denis and Notre Dame with the drapery-hung catafalques, the death's heads, and the thousands of candles piercing the gloom.

The volume concludes with the seating plans of

two courts of justice held by the king at Versailles in 1756 and 1759 (*sic*), engraved by Martinet.

Between 1756 and 1758 Vente supplied gilded morocco bindings for at least twenty-seven copies of the *Fêtes*, at an average price of sixty livres apiece (Archives Nationales, o<sup>1</sup> 2999, fol. 26; o<sup>1</sup> 3001, fol. 1; o<sup>1</sup> 3002, fol. 5). Copies for presentation continued to be ordered, although in decreasing quantities, Vente furnishing two more bindings in 1764 and 1765 (Archives Nationales, o<sup>1</sup> 3010, fol. 8; o<sup>1</sup> 3012, fol. 11).





78 *Hardouin de Perefixe*, Histoire du Roi Henri le Grand, composée par Messire Hardouin de Perefixe, Evêque de Rodez, ci-devant Precepteur du Roi.

Paris, par la Compagnie, MDCCLXVII. [xii] [1] 2–260; [ii] [1] 2–310 [iv] pp. Size: 168 mm. × 97 mm.

CONTAINING a history of Henri IV and a short anthology of his memorable deeds and speeches. The book is dedicated to Cardinal Mazarin.

Bound in red morocco, gold-tooled, with the arms of Jeanne Béqus, Comtesse du Barry (the achievement in the form of accosted shields with the arms of du Barry, *gules three bars gemel argent*, on the left and, on the right, a coat of arms invented for the countess, *azure a chevron or between two roses and a dexter hand argent and in chief point the letter G above a jay*; the armorial completed by the crest, supporters, and motto of du Barry), gold-stamped on both covers, triple-rule frame borders with floral ornaments at the corners, spine gilt in compartments with floral decorations, olive morocco title label, all edges gilt, white endpapers stamped with gilt stars. Unsigned Parisian binding, about 1767.

Formerly in the collections of Jeanne Béqus,

Comtesse du Barry; the Hagley Library (stamp on the title page).

A moralizing fervor aimed at restoring idealism and nobility of sentiment in the visual arts was stirred up in 1747 by La Fond de Saint-Yenne (*Réflexions sur quelques causes de l'état présent de la peinture en France*). Taken up by the *philosophes* and reinforced by the increasingly influential opinion of the bourgeoisie, the cause of virtue and morality gradually merged into the cause of patriotism. Its heroes were chosen for their generosity, their virtuous treatment of adversaries, their humanity. All these qualities belonged to Henri IV, France's most popular king. History and legend ascribed to him acts of noble generosity that served as moral precepts for both historian and artist, and his example—in biography, in painting, in the decorative arts—was everywhere present in the later eighteenth century.

79 *Charles-Nicolas Cochin, Voyage pittoresque d'Italie, ou recueil de notes sur les ouvrages de peinture & de sculpture, qu'on voit dans les principales villes d'Italie.*

Paris, de l'Imprimerie de Ch. An. Jombert, MDCCLVI.  
Two volumes. Size: 226 mm. × 148 mm.

BOUND IN red morocco, gold-tooled, with the arms of Mme de Pompadour (see under No. 74) tooled in silver on inlays of green morocco on all four covers, dentelle borders incorporating the tower from the arms, spines gilt in compartments, olive morocco title and volume number labels, blue silk linings, gilt and marbled edges.

Formerly in the collections of Mme de Pompadour (sale, Paris, 1765, lot 2410); Duc de la Vallière (sale, Paris, 1783, lot 1873); Major J. R. Abbey (sale, Sotheby's, London, June 21, 1965, lot 203).

This small book records events of considerable significance for the evolution of the arts in eighteenth century France. On January 14, 1746, Abel-François Poisson, Marquis de Vandières (1727–1781), the younger brother of Mme de Pompadour, obtained the survival of the office of *Directeur général des Bâtiments du Roi*. This office, filled at that time by de Vandières's uncle, Le Normant de Tournehem, involved the supervision of all the architectural and artistic activities which fell within the province of the Crown.

Mme de Pompadour and her uncle decided that de Vandières should be prepared for his future duties by a period of study in Italy. To accompany him they selected three mentors: C.-N. Cochin the younger (1715–1790), the draughtsman and engraver; J.-G. Soufflot (1713–1780), the architect; and the Abbé Leblanc (1707–1781), the publicist and critic who had been the principal artistic advisor of de Tournehem himself. Their function was, as Cochin expresses it in the Dedication to the *Voyage d'Italie*, to impart to de Van-

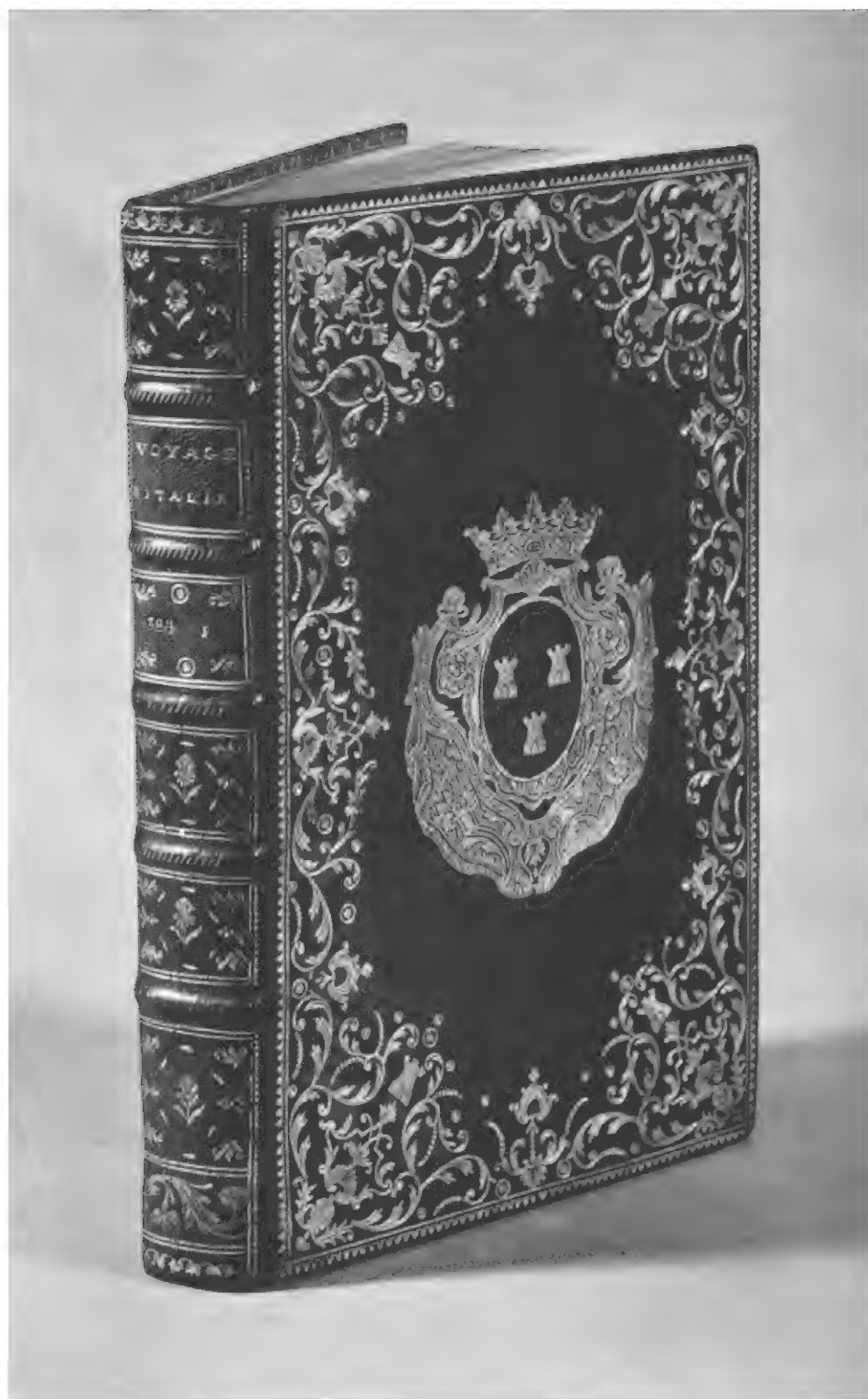
dières "les connoissances nécessaires pour servir dignement un Grand Roi dans la direction des monuments qui doivent immortaliser la gloire de son regne."

The party set out in December 1749 and returned to Paris in September 1751. In the course of their travels they visited all the principal artistic centers of Italy in almost triumphal circumstances. Everywhere the brother of so influential a woman as Mme de Pompadour was received with fêtes and festivities by courts and governments. Cochin admits that the book makes no attempt to be a guidebook describing all the monuments at the various cities visited. It is, he declares, "simplement une collection des notes que j'avais faites pour conserver la mémoire de ce qui m'a paru la plus digne de curiosité que je n'avais faites que pour moi." For this reason it casts a particularly interesting light on the nature of de Vandières's artistic education. The journey proved, as Cochin was to write later, an event of profound consequence for French art. All three of de Vandières's companions were strongly opposed to the *rocaille*, antagonistic to the excessive fondness for Flemish and Dutch art of contemporary Parisian connoisseurs, and anxious for a return to the more classical forms and Italianate tastes which prevailed under Louis XIV.

Two months after the party returned from Italy in November 1751 de Tournehem died and was succeeded by his nephew as *Directeur des Bâtiments*. Both Cochin and Soufflot were to rise high in the administration of the *Bâtiments*. Cochin became *Sécrétaire perpétuel de l'Académie Royale de Peinture*, a key position in the Parisian art world,



and Soufflot as *Contrôleur des Bâtiments* exercised a similar influence on architecture. Both continued to advise their former pupil (who became Marquis de Marigny in 1754) throughout his official career, which ended only in July 1773. Thus, as the result of their instruction, whose essence is enshrined in the *Voyage d'Italie*, de Vandières's appointment may be said to mark an early and important step in the evolution of the neoclassic style in France.



80 *Jean de La Fontaine, Fables choisies, mises en vers par J. de La Fontaine.*

Paris, chez Desaint & Saillant, et Durand, MDCCLV  
(-MDCCLIX). Four volumes. Size: 495 mm. × 335  
mm.

CONTAINING a frontispiece by Oudry finished by Dupuis and engraved by Cochin, and 275 engraved illustrations.

The illustrations are engraved by Aubert, Aveline, Baquoy, Beauvais, Beauvarlet, Cars, Chedel, Chenu, Chevillet, Cochin, Cousinet, Dupuis, Duret, de Fehrt, Fessart, Flipart, Floding, Gaillard, Galimard, Lebas, Legrand, Lemire, Lempereur, Marvie, Menil, Moitte, Ouvrier, Pasquier, Pelletier, Pitre-Martenasie, Poletnich, Prévost, Radigues, Riland, Rode, Salvador, Sornique, Surugue, Tardieu, and Teucher, all after designs by Jean-Baptiste Oudry (1668-1750).

Bound in red morocco, elaborately gold-tooled, with the arms of Louis Phélypeaux, Duc de La Vrillière (quarterly, 1 & 4. *azure semé of roses or, a dexter canton ermine*, for Phélypeaux; 2 & 3. *or three mallets vert*, for de Mailli; the charges repeated singly in the corner compartments; encircling the shield, the collars and badges of the orders of Saint-Lazare and Mount Carmel, and of the Holy Spirit; the armorial surmounted by the coronet of a marquis), spine with raised bands and elaborately gilt in compartments with olive morocco title and date labels, all edges gilt, marbled endpapers, by Jean-Charles-Henri Lemonnier *le jeune*. Unsigned Parisian binding, about 1759.

The binding is ascribed to Lemonnier *le jeune* on the basis of a copy bound by the same hand (according to A. R. A. Hobson) which bears Lemonnier's ticket; it is reproduced in *Bulletin Pierre Berès*, December 1962.

Formerly in the collections of Louis Phélypeaux, Duc de La Vrillière (1705-1777; sale, Paris, August 18, 1777, lot 1001); Henry La-

bouchere; E. A. V. Stanley, Lord Taunton (sale, London, December 2, 1920, lot 56); Paul May (sale, Zurich, October 19, 1949, lot 61); and Major J. R. Abbey (sale, Sotheby's, London, June 22, 1965, lot 429).

The 277 preparatory drawings for this book (276 for the *Fables* themselves and one for the frontispiece) were executed by Oudry between 1729 and 1734 in black chalk occasionally heightened with white on grayish blue paper. Each measures 11 $\frac{7}{8}$  (30.0) × 9 $\frac{1}{8}$  (23.0). One of them, a variant of the fable of *Le Loup et le Gigogne*, was not engraved.

According to Louis Gougenot's contemporary life of the artist (*Mémoires inédits sur la vie et les ouvrages des membres de l'Académie Royale* . . . II, pp. 379-380) the drawings were made by Oudry, apparently without any definite idea of publication, in the course of the evenings of two winters. They were subsequently acquired by M. de Montenault, who sponsored the edition and engaged C.-N. Cochin to work over Oudry's drawings before they were engraved. This perhaps improved the figures and sometimes the backgrounds, which are often the most interesting part of the illustrations, but they hardly added to the quality of Oudry's animal drawings. These are not, in any case, among the artist's best works, for he was too good an animal painter to endow his creatures with the human sentiments demanded by La Fontaine's text.

The drawings were later bound up in two green morocco leather volumes and were formerly in the collection of Louis Olry-Roeder of Rheims, from whom they were purchased in 1922 by A. S. W. Rosenbach. They are at present in the collection of Raphael Esmerian, New York.



81 *Gui Tachard, Voyage de Siam, des Pères Jésuites, envoyez par le Roy aux Indes & à la Chine.*

Paris, chez Arnould Seneuze et Daniel Horthemels,  
MDCLXXXVI. [16] 424 [8] pp. Size: 242 mm. × 175  
mm.

CONTAINING dedicatory epistle from Tachard to the king, a *privilege* explaining the genesis of the book, and the text in six books.

Illustrated with one engraved initial, seven engraved vignettes, nine full-page engravings, six fold-out engravings, one full-page engraved map, and four fold-out maps, by C. Vermeulen after P. Sevin.

Bound in red morocco, gold-tooled, with the arms of Jean-Baptiste Colbert, Marquis de Seignelay (*or a snake wavy in pale azure*, surmounted by the coronet of a marquis), within a triple-rule frame, square ornaments tangent to and outside that frame, all within a triple-rule frame border, on both covers, spine with raised bands and gilt in compartments with the snake from the arms repeated in all but the title compartment, all edges gilt, marbled endpapers. Unsigned Parisian binding, about 1686.

Formerly in the collection of Jean-Baptiste Colbert, Marquis de Seignelay (1619–1683).

The first embassy from Siam to the king of France sailed on December 22, 1680. Unhappily, the *Soleil d'Orient* in which it was traveling foundered on the journey, and all three ambassadors were drowned. The earliest Siamese to reach the court of France were two mandarins brought there by the missionary Père Vachet in 1684 after paying a short visit to London and the court of King Charles II. As a result, in the following year, an expedition to Siam was planned

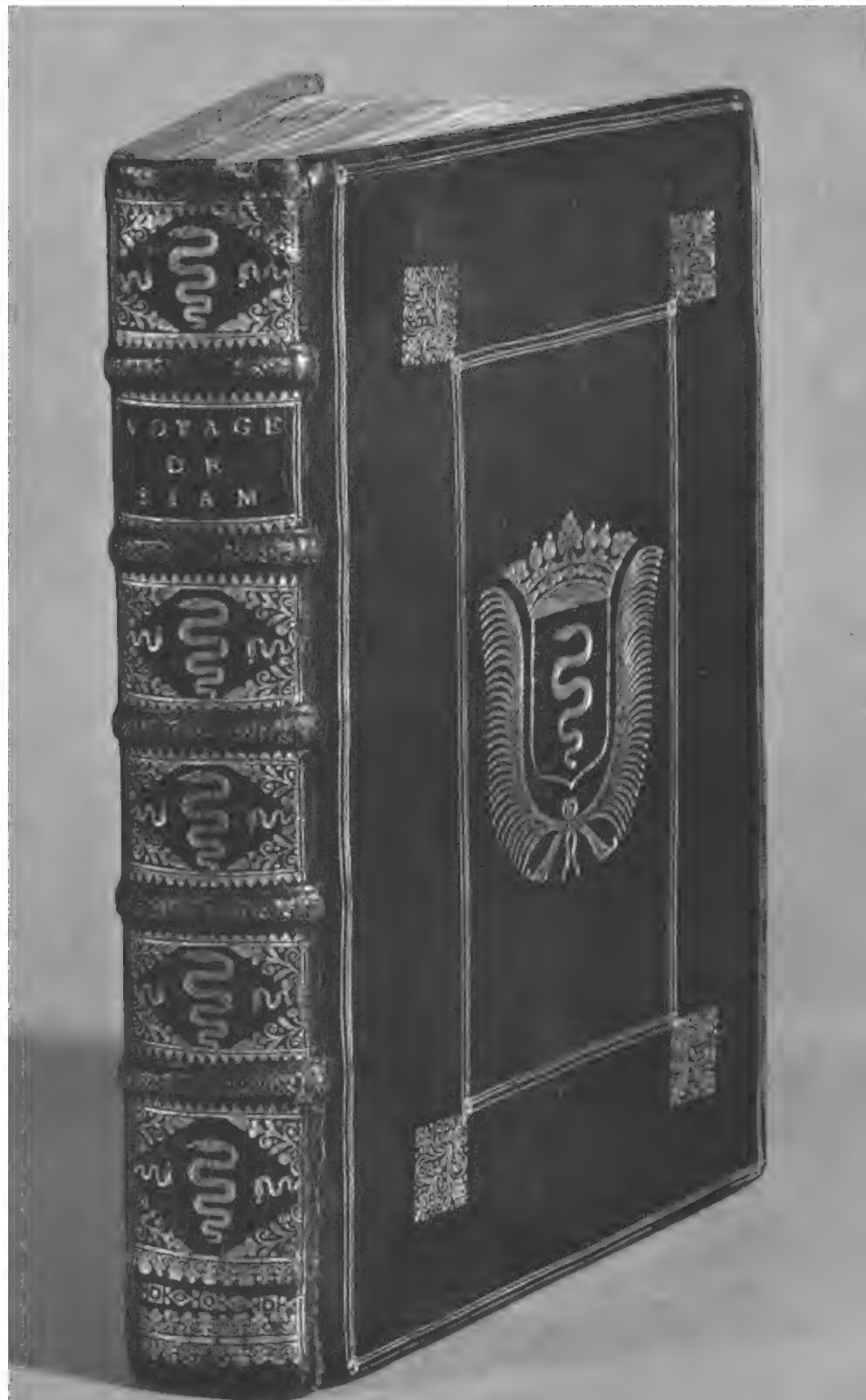
in Paris. Its principal purpose was to establish commercial relations between the court of Siam and the French Compagnie pour les Voyages de la Chine, de Tonkin, de la Cochinchine et des îles adjacentes, or the Compagnie des Indes, as it was later to be known. The embassy embarked on March 5, 1685, in the warship *Oiseau*, accompanied by the frigate *Maligne* in which the two mandarins were also returning home. The French representative, the Chevalier de Chaumont, was accompanied by the Abbé Choisy as secretary to the mission, and by six learned Jesuits, for, like most of the Compagnie's expeditions, it had a double purpose, to pursue commercial advantage and convert the heathen. The most important of the Jesuits was Père Tachard, the author of this account of the embassy, who indeed seems to have played a more prominent role in the expedition than the Chevalier de Chaumont himself.

Like Ricci and the missionaries to the court of Peking in the previous century, the Jesuits relied heavily on their knowledge of mathematics and astronomy to convert the Siamese. They took with them two orreries, a variety of telescopes, and a number of astronomical treatises written by members of the Académie des Sciences. Their intention was to proceed afterward to China, but in the event this purpose was frustrated.

After making a solemn entry into the Siamese capital, the embassy was introduced into the king's presence by the minister Phaulcon, who had taken the French under his protection. De Chaumont

presented his credentials in a vase of solid gold. It quickly became apparent, however, that Phra Narain, the ruler of Siam, had not the slightest intention of abandoning the faith to which his ancestors had adhered for centuries. Nevertheless, a treaty between the two countries was signed on December 10, 1685. Surprisingly, its clauses dealt more with allowing the French toleration for their missionary activities than establishing their political and commercial interests in Siam.

In spite of this, however, a week later a secret treaty was signed, through the intervention of the minister Phaulcon, in which these aspects of policy were settled more favorably for France. Père Tachard thereupon returned to Paris, together with de Chaumont, ostensibly to bring out more mathematicians to the Far East but in reality to report to Colbert and Père Lachaise, the king's confessor. While he was in Paris a military expedition was planned. This was intended to establish French political and economic interests in Siam more firmly. Sent out in the guise of an embassy under de la Louvière-Ceberet it obtained the concession of two ports, Bangkok and the Merguey islands. Unfortunately, shortly after this a *coup d'état*, supported by the Dutch, overthrew the government. In the course of the fighting the minister Phaulcon was killed and Louis XIV's ambitions in Siam were brought to an abrupt close. As Voltaire wrote in the *Siècle de Louis XIV*: "l'éclat de cette ambassade siamoise fut le seul fruit qu'on retira."





# BIOGRAPHIES OF GOLDSMITHS

THE FOLLOWING biographical notes are drawn heavily, where German craftsmen are concerned, from Marc Rosenberg's *Der Goldschmiede Merkzeichen*, and for the French, from Henry Nocq's *Le Poinçon de Paris*. Here and there information has been amplified from later sources.

Somewhat naturally, information about these small craftsmen is limited. Those who specialized in the production of gold boxes and *bijouterie* (most of which, if it survives at all, is unidentifiable today) had a range of production even more narrow than that of the *ébénistes* and *menuisiers* whose biographies are given in Volume II of this catalogue. Though goldsmiths tended to be better-off financially than the majority of craftsmen, in the eyes of most of their

contemporaries they were socially insignificant, and their lives touch posterity only on those rare occasions when their misdemeanors bring them to the attention of the law—as when, for instance, Daniel Gouers elopes with the wife of an accountant (see p. 299).

The drawings of French goldsmiths' *poinçons* were made by Clare Le Corbeiller, generally from those struck on the relevant pieces in the Wrightsman Collection. In a few instances, where the mark is so badly effaced as to be virtually illegible (e.g., Gouers), recourse has been made to the standard reference works such as Nocq's *Poinçon de Paris*.

At the end of each entry the relevant catalogue numbers are listed, the marked examples in Roman type, the attributed ones in italic.

**Henry Bodson** (died after 1789), Parisian goldsmith, was apprenticed to the famous goldsmith François-Thomas Germain (*maître* 1748) on February 17, 1755. He became a *maître* on February 23, 1763, when he was *cautionné* by his master. Bodson adopted as his mark:

Fleur de lys couronnée, deux grains,  
H B, une croix de chevalier

Three years later he is mentioned as living on the Pont Notre-Dame and appears to have still occupied the same premises in 1774, when he is mentioned in a trade almanac as "Bodson, pont Notre Dame, connu pour le bijou." He does not seem to have made large numbers of boxes, those which are known being mostly in the Louis XVI style and enameled.

At the end of 1781, Bodson was apparently working outside Paris in the provinces, but he returned to the capital by 1787. From then until 1789 he is recorded as living in the Rue de la Vieille Monnaie. A jeweler sur-

named Bodson, possibly this same goldsmith, is recorded in 1810 at 11, Rue des Prêtres-Saint-Germain.



18

**Louis Charonnat** (died after 1782), Parisian goldsmith, was living in the Rue de la Draperie as an apprentice at the time when he became a *maître*, on March 14, 1748. He registered his mark as:

Fleur de lys couronnée, deux grains,  
L C, un épi

He was *cautionné* by Louis-Guillaume Lécuyer (*maître* 1746-1758), to whom he can hardly have been apprenticed in view of the date when Lécuyer became a master.

On November 26, 1748, Charonnat was living on



the Pont Saint-Michel. He acted as *cautionneur* for Philippe Roland, perhaps his apprentice, when he became a *maître* on December 12, 1750. Roland is not recorded as a maker of gold boxes. Although Charonnat's house on the Pont Saint-Michel was advertised as to let on January 20, 1757, he was still living in the same street on December 22 two years later. But by 1766 he had moved to the Place du Vieux Louvre. By 1768 Charonnat had moved again, this time to the Pont au Change. He is recorded as having retired on September 4, 1780, and two years later, on December 10, 1782, he is stated to be living in the provinces.

A considerable number of boxes by Louis Charonnat are known, some of gold, some of silver, and all of them in the Louis XVI style.



16

**Jean-Baptiste-François Chéret** (1728–after 1790), Parisian goldsmith, became a *maître* in 1759, and was still living in 1790. He was a brother or cousin of the goldsmith Pierre-Henry Chéret (*maître* 1741–1777, died 1787). He registered his mark as:

Fleur de lys couronnée, J B C,  
une clef et les deux grains

He was *cautionné* by Louis Grouvelle (*maître* 1736–1766, died 1783).

Chéret is represented in The Metropolitan Museum of Art, New York (Wentworth Collection, acc. nos. 48.187.25 ab, 26 ab, 394 ab, 410), by a pair of candlesticks, a pair of candelabra, and a mustard pot (all illustrated in Dennis, *Three Centuries of French Domestic Silver*, I, pp. 90–91, figs. 96–98).



71

**Gérard Debèche** (1706–after 1777?), Parisian *graveur-ciseleur*, the son of Gérard Debèche and Jeanne Bormans, was born at Liège in Belgium, where he was baptized in the church of Notre-Dame-aux-Fonts on March 29, 1706. He became a freeman of the goldsmiths' guild of Liège at an unspecified date (see *Bulletin des Bibliophiles Liégeois*, XIII, 1935, pp. 155, 157) and was married to Catherine Germeau in the parish church of Sainte Marie-Madeleine-sur-Merchoul on August 3, 1726. (This information, which does not appear in the *Burlington Magazine* article quoted below, was kindly supplied by Roelof Citroen of Amsterdam.)

He appears to have arrived in Paris with a family of six children somewhere around 1730. Eight other children were born to him in Paris between 1733 and 1758. In moving to the French capital he was, perhaps, following his father, who set up as a button-maker in Paris at an unknown date. Gérard seems to have settled in the Rue de la Trouanderie and established himself quickly as a skilled chaser, working for the goldsmiths and jewelers of the neighborhood. By 1736 he was not only chasing boxes for Daniel Gouers (*q.v.*), the most famous gold box maker of his day, but was living in Gouers's house on the Place Dauphine and paying him an annual rent of 300 livres for his lodgings. Later he is recorded as living in the Rue de Harlay. During his lifetime he was considered the leader "parmi les graveurs-ciseleurs qui ont orné de sujets en relief les bijoux d'hommes et de femmes, montres, tabatières, bonbonnières, pommes de canne, etc." His own opinion of his powers was high, for he is recorded as saying "il n'y a qu'un Dieu et qu'un Debèche," when purchasers tried to cheapen his wares. But his contemporaries seem to have accepted his own view of his abilities, and he was highly regarded.

The facts of his life are scanty and were mostly assembled by Jal (*Dictionnaire Critique de Biographie et d'Histoire*, 1872, p. 479) in the early nineteenth century from old men who remembered the elderly Debèche from their youth. According to these, it appears that Debèche was a drunkard. He was prematurely aged; "la toilette en désordre, la jambe avinée, le pas incertain, l'œil brillant ou terne, la parole embarrassée ou folle," and was often seen singing or dancing in the streets around the Quai des Orfèvres, where he quickly became the butt of the ragamuffins of the neighborhood unless led home by his wife or one of his numer-

ous children. This is confirmed by a complaint by a *maître perruquier*, Claude-Jérosme Magney, against Debèche published by Campardon and Guiffrey (*Nouvelles Archives de l'Art Français*, 1876, pp. 359–370). From this it appears that Debèche was not merely a merry drunkard, as Jal's notes might suggest, but a dangerous one. On the night of October 23, 1735, he appeared drunk at Magney's house and attempted to ravish the *perruquier's* wife and run the protesting husband through with his sword.

Our knowledge of Debèche's style is also due to Jal, who was fortunate enough to be able to examine some thirty plaster casts from Debèche's work belonging to the medalist A.-J. Depaulis (1792–1867). These were taken from "reliefs pour des boîtes, des montres, des bonbonnières, des tabatières et des pommeaux de cannes." Their subjects were "tirés pour la plus part de la mythologie," and were "fortement empreintes de la manière de François Lemoyne et ses élèves Charles-Joseph Natoire et François Boucher," being composed of figures about *un pouce* (2.7 cm.) high. These plaster casts seem to have disappeared.

In the *Almanach Dauphin* for 1769 Debèche is listed among *ciseleurs de bijoux* as "un des plus habiles ciseleurs en bijoux de bas-relief," and he again appeared with the same description in 1777. This last entry, however, may refer to his son, also Gérard, who followed his father's profession with success and, in addition, emulated him in other respects. Campardon and Guiffrey (*op. cit.*, pp. 370–372) publish the details of a complaint dated April 1, 1748, on an incident in which, like his father before him, the son made a fracas when drunk.

Debèche *père* was employed by the Crown and provided gold boxes for the *corbeilles de mariage* of both dauphines Marie-Josèphe de Saxe and Marie-Antoinette.

Few of Debèche's works are identifiable today. All those recorded are listed under No. 18, and the only signed example other than No. 18 is reproduced in the *Burlington Magazine*, February 1968, fig. 49.

18

**Pierre-François Delafons** (1704–1787), Parisian goldsmith, was the son of a goldsmith, David Delafons (*maître* 1718–1751), under whom he served his apprenticeship and by whom he was *cautionné* when he

became a *maître* on December 6, 1732. He registered his mark as:

Fleur de lys couronnée, deux grains,  
P D, un casque de côté

Delafons was then living in the Rue Neuve Notre-Dame. In 1738, he was found working in a back bedroom on the second floor in the Hôtel de Mony, Rue Dauphine, contrary to guild regulations, which required the workshops of goldsmiths to be visible from the street, and was reprovved. He seems to have moved to the Place Dauphine before June 18, 1739, and to have remained there until after December 1759. In that month a sale was announced of the contents of Delafons's workshop, including "une quantité de tabatières et boîtes d'or, partie émaillées de toutes sortes de formes et grandeurs, pour hommes et femmes." Before December 10, 1781, he had removed to the Rue Guénégaud, where he died shortly before June 15, 1787, when his death was announced in the *Journal de Paris*. He seems to have retired from business three years earlier, for though his name appears in the printed lists of active Parisian goldsmiths issued in 1783, it is absent from the 1784 list.

Delafons served in several guild offices (*garde*, 1745, 1746; *grand garde*, 1759).



8

**Louis-Philippe Demay** (died 1772), Parisian goldsmith, became a *maître*, after serving his apprenticeship, on September 13, 1758, when he was *cautionné* by a neighbor on the Pont Notre-Dame, Louis-Joseph Lenhendrick (*q.v.*). He registered his mark as:

Fleur de lys couronnée, deux grains,  
L D, un may ou petit arbre

Little is recorded of Demay's life; he served in no guild offices. In 1769, he was *cautionneur* for Jacques-Joseph Demay, presumably a relation though not, apparently, his son. His workshop was at first on the Pont Notre-Dame and later on the Quai Conti under the sign Au May (May Tree or May Pole), where he

died April 4, 1772. A posthumous advertisement describes him as specializing in *bijoux d'or*, and a considerable number of boxes struck with his *poinçon* are known. These are in a wide variety of styles, but Demay seems especially to have favored boxes enameled with allegorical scenes or portraits enclosed within elaborate chased borders, often enlivened by brightly enameled panels.



17

**Claude-Pierre Deville** (died after 1783), Parisian goldsmith, was apprenticed to Charles Spire (*maître* 1736–after 1788), became a *maître* in 1769, *cautionné* by Spire, and was still living in 1783. He registered his mark as:

Fleur de lys couronnée, deux grains,  
C P D, une crose

Deville's work is represented in The Metropolitan Museum of Art, New York (Wentworth Collection, acc. nos. 48.187.96,97) by a pair of sponge boxes (illustrated in Dennis, *Three Centuries of French Domestic Silver*, I, p. 101, fig. 118).



68

**Abraham Drentwet** or **Drentwett** (died 1785), Augsburg goldsmith, became a *Meister* in 1741. Rosenberg records chalices and table silver by Drentwet in the Hermitage, Leningrad; in churches in Frankfurt am Main, Baden-Baden, and Aschaffenburg; and in the *Silberkammern* of Munich and Stuttgart. His mark consists of the Roman letters AD in an oval.



65

**Jean Ducrollay** (1709–1764/1765), one of the greatest and most prolific of Parisian goldsmiths specializing in gold boxes and *tabatières*, was apprenticed to Jean Drais (*maître* 1712–1748) in 1722. His master acted as his *cautionneur* when he became a *maître*, and he registered his mark in 1734 as:

Fleur de lys couronnée, deux grains,  
J D, un cœur

Ducrollay was then living in the Rue Lamoignon in the parish of Saint-Barthélemy and still had his workshop there in 1744. By 1748, however, he had moved to the Place Dauphine and remained there for the rest of his career. As a neighbor he had a slightly younger relation (a brother?), Jean-Charles Ducrollay (*maître* 1737–1766), who also made gold boxes, using a mark with the initials J C D combined with the same *différend*, a heart.

Jean Ducrollay served in only one guild office, as *commissaire du grand bureau des pauvres* in 1754. Charles-Balthazar Lefèvre (*maître* 1751–1772), who also made a number of gold boxes, was *cautionné* by Jean Ducrollay when he became a *maître*. Lefèvre may conceivably have been his apprentice.

According to Maze-Sencier, *Le Livre des Collectionneurs*, p. 70, Ducrollay supplied large numbers of gold boxes to the Ministère des Affaires Étrangères between 1755 and 1771 as well as jewelry and plate. These were, of course, intended as royal presents. The second date may be a misprint for 1761 (see below).

A large number of gold boxes bearing Ducrollay's *poinçon* exist in private and public collections. They are in a wide variety of styles and techniques but almost always of the most brilliant quality. On at least two occasions he is mentioned as buying boxes of Oriental lacquer from Lazare Duvaux (*Livre-Journal*, December 17, 1750, no. 680, and a much larger quantity on October 4, 1752, no. 1225). These were unquestionably intended to be cut up and mounted *en cage* as gold boxes.

Almost all his boxes bear a date-letter earlier than 1761. Snowman (*Eighteenth Century Gold Boxes of Europe*, pp. 77, 78) has ingeniously suggested that a check for the unusually large sum of 3,500 *louis d'or* drawn by Jean-Marie Tiron de Nanteuil (*maître* 1748–after 1781 and another specialist in gold boxes) in favor of Jean Ducrollay and reported lost on April 10,

1762, may well have been related to the purchase of Ducrollay's stock and business assets, and so date his retirement from active business.

In fact, this merely seems to date the completion of Tiron's negotiation to purchase Ducrollay's business. These appear to have begun at least a year earlier. Nocq (*Le Poinçon de Paris*, IV, p. 57, under Tiron) records an advertisement dated December 15, 1766, asking for the return of a box to Tiron, Place Dauphine "dans la maison où demeurait le S<sup>r</sup> Ducrollay, dont il a pris le fonds depuis cinq ans." Since Tiron drew up the advertisement, he must be presumed to date the takeover accurately. For a time, however, the two craftsmen appear to have remained in some sort of partnership and worked together. An advertisement appearing in March 1763 refers to the loss of a gold box and offers a reward to anyone reporting its whereabouts to "Sieurs Ducrollay et Tiron, Place Dauphine." Again on December 13, 1764, a further advertisement for the same box appeared, the finder being asked to return it to "Tiron et Ducrollay, Joailliers Bijoutiers du Roi, Place Dauphine." However, an advertisement of a similar nature issued on May 13, 1765, makes no mention of Ducrollay at all, and that published on December 15, 1766, and quoted above, merely speaks of Tiron as living in the house that Ducrollay had formerly occupied. It seems likely, therefore, that Ducrollay retired from active business either at the very end of 1764 or early in 1765.

Although Tiron's last advertisement has been read as suggesting that Ducrollay was dead by December 1766, it does not necessarily bear this interpretation, and we do not, in fact, know when the goldsmith died. Maze-Sencier (*loc. cit.*) declares he was making gold boxes for the Crown down to 1771, but this may well be a misprint for 1761, the year when Tiron purchased the business and when Ducrollay at least began to withdraw from active work.

Snowman suggests that Tiron may have used cage-work mounts made by Ducrollay before his retirement and therefore signed with his maker's mark (always the first mark to be struck). Nevertheless, there seems to have been a later maker using much the same *poinçon* with the initials J D and a heart as *différend*. Two boxes in The Metropolitan Museum of Art, New York (acc. nos. 17.190.1142, 1169), bearing this mark and the date-letters for 1768/1769 and 1775/1776, respectively, appear to be genuine but are in a style

impossible to reconcile with Ducrollay's work done in the 1750s.



2, 4, 10, 11

**Jean Écosse** (died 1741/1743), Parisian goldsmith, became a *maître* in 1705. He registered his mark as:

Fleur de lys couronnée, deux grains,  
J E, un hermine

He was *cautionné* by Étienne Écosse, his brother, who is not otherwise recorded.

Écosse evidently specialized in making gold and silver mounts. One of the earliest mounted Meissen bowls, with gold handles made by Écosse in 1734/1735, is in the Irwin Untermyer Collection, New York (Hackenbroch, *English and Other Silver in the Irwin Untermyer Collection*, 2nd ed., no. 209). A rock-crystal ewer and basin in the Louvre (Nocq, *Le Poinçon de Paris*, II, illustrated opp. p. 152) were also mounted by Écosse; Nocq also calls attention to item no. 3065 in the *Livre-Journal* of Lazare Duvaux as quite possibly referring to these same objects; it mentions an order placed by Mme de Pompadour, requesting that a gold handle be supplied for a rock-crystal ewer.



67

**Jean-Antoine Fauve** (died after 1806), Parisian goldsmith, was apprenticed to Jean-Jacques Florat (*maître* 1751–after 1781). He became a *maître* in 1771, and was still living in 1806. He registered his mark as:

Fleur de lys couronnée, deux grains,  
J A F, une fauvette

He was *cautionné* by Jean-Simon Huguet (*maître* 1752–after 1791).



68

**Jean Formey** (died after 1791), Parisian goldsmith, was trained at the Gobelins factory, where he was serving as a *compagnon* from July 1741 to May 1, 1754. It is not known who was his master, but Lazare-Antoine Clérin (*maître* 1741–1782) was his *cautionneur* when, on July 17, 1754, he became a *maître* and registered his mark as:

Fleur de lys couronnée, J F,  
un trèfle avec les deux grains

Formey occupied various offices in the guild (*garde*, 1759 and 1761; *deuxième grand garde*, 1777; *premier grand garde*, 1778), and for most of his career his workshop was on the Pont au Change, but from 1785 to 1791 (when records cease) he lived at Fontainebleau. He probably died soon after the latter date.

He specialized in gold plate and important jewelry, and made a considerable number of snuffboxes in a wide range of styles.



15

**Jean Frémin** (1714–1786) was the son of a *maître* and came of a long dynasty of Parisian goldsmiths going back at least to the early seventeenth century and perhaps earlier. It continued to produce goldsmiths down to the Revolution. Through his wife he was related to the Drais family, another great dynasty of Parisian goldsmiths. Frémin was probably trained by his father, perhaps Jean Frémin (*maître* 1689–after 1715) or Louis-René Frémin (*maître* 1728–1762). When he proceeded to the *maîtrise* on September 24, 1738, he was *cautionné* by François-Nicolas Delachambre (or

Ilharart de la Chambre, *maître* 1727–1764). He registered his mark as:

Fleur de lys couronnée, deux grains,  
J F, une tête d'aigle

Frémin moved his workshop several times. In 1743, it was in the Rue Saint-Louis; by August 1748 it was in the Rue de l'Arbre Sec, but between 1752 and 1756 Frémin had moved again, this time to the Quai de l'Horloge. By mid-1762 the workshop was on the Pont Saint-Michel; on July 12, 1766, he was working on the Pont Au Change, where his shop sign is recorded as À la Reine de France. In December 1781 the workshop was in the Rue Hautefeuille and remained there up to 1784, when it was moved to the Rue Censier, where he died in January 1786. Frémin is mentioned as specializing in *bijoux d'or*.

During his lifetime he occupied a number of guild offices (*garde*, 1761, 1762; *troisième grand garde*, 1778; *premier grand garde*, 1779). He seems to have specialized in gold boxes, and many bearing his *poinçon* are known both in public and private collections. They are in a wide variety of styles: colored golds, with *en plein* enameling, and inset with Japanese lacquer.



13

**Daniel Govaers** (died before 1754) was a Dutchman who customarily used the French form of his name, Gouers. He was one of five goldsmiths who became *maîtres* in 1717 under a special law promulgated by Louis XIV on May 26, 1714, intended to raise much-needed money by selling the rights to hold various offices. At that time Gouers was living in the Rue de Cléry in the parish of Saint-Eustache. He took as his mark:

Fleur de lys couronnée, D G,  
une étoile et les deux grains

He was *cautionné* on this occasion by Arnoult Georges (*maître* 1706–after 1715).

Gouers became one of the outstanding makers of gold boxes during the first half of Louis XV's reign

and was frequently patronized by the Crown. On the occasion of Louis XV's marriage, he supplied *tabatières, montres, étuis*, etc., for the *corbeille de la Reine* (i.e., for distribution to those who had been in attendance on the queen) to the value of 69,100 livres. In spite of this, he became bankrupt in July 1736 and fled his creditors, apparently eloping with the wife of a certain J.-J. Meig, who acted as accountant for the creditors during the bankruptcy proceedings. Among his debtors at this time, as these proceedings reveal, were the king, the queen (he was an *orfèvre ordinaire de la Reine*), and other members of the French royal family, the Queen of Spain, the Elector of Bavaria, Prince Carignano, the Duke of Luxembourg, and many wealthy members of the court and the legal profession.

Probably he suffered, as did so many craftsmen of all sorts in eighteenth century France, from the extreme slowness of such people in paying their accounts. At his bankruptcy, Gouers's assets were valued at over a million livres and included 231,170 livres in unset diamonds and 506,737 livres in banknotes. He possessed three houses, and his furnishings were a good deal more comfortable than those of the average goldsmith. It seems likely he was extravagant, for among his creditors one entered a single claim for 60,000 livres.

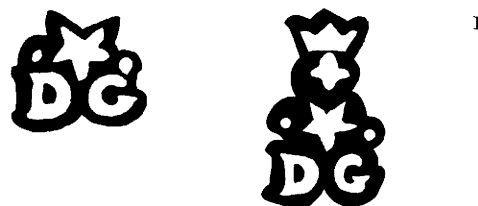
The bankruptcy proceedings mention a number of wholly or partially completed boxes, some of which were in the hands of Gérard Debèche (*q.v.*) and a certain de Vos, both of them engravers who were engaged on finishing them.

In spite of his bankruptcy and flight, Gouers seems to have managed to maintain all his rights as a *maître*. He may have been protected by the king. At any rate, his name disappears from the lists of guild members only in 1748. On that occasion he is not mentioned as having left a widow to carry on the business, nor is a widow included in the 1750 list. But on July 13, 1754, the lists name a widow Govaers. This is somewhat puzzling, since the earlier bankruptcy proceedings mention that his wife Marie-Anne Berthier had died in May 1737. It would seem that he must have married again, that on his retirement the business was closed down entirely, but that after her husband's death, sometime before mid-1754, his second wife decided, as she was entitled to, to open up the workshop once more.

Gouers was a *marchand-orfèvre-joaillier de leurs Majestés*, and his name appears frequently in the *Régistres des Présents du Roi* between 1726 and the date of his bankruptcy as supplying boxes in a wide variety of techniques, e. g., set with diamonds, with portraits, etc., and boxes of *piqué* tortoiseshell bearing his name are also known. In addition, he is on record as making a silver table service for the Crown. It was somewhat unusual for a goldsmith to work both on small objects such as gold boxes or cane handles (there were fourteen of these in his workshop at the time of his bankruptcy) and on large-scale table silver.

Most of his boxes are inscribed around the bezel *Gouers à Paris* as well as being struck with his *poinçon*. This suggests that, in addition to his atelier, he had a shop where such things were offered for general sale.

Gouers's *poinçon* sometimes appears in the form described by Nocq (e.g., see Snowman, *Eighteenth Century Gold Boxes of Europe*, fig. 128) and sometimes without the *fleur de lys couronnée* (e.g., on two boxes in The Metropolitan Museum of Art, New York, acc. nos. 48.187.419, 420). On No. 1 the strike is illegible. Both forms of *poinçon* are therefore reproduced here.



**Michel-Robert Hallé** or **Hallet** (died 1754) came of a dynasty of Parisian goldsmiths going back to the sixteenth century and had already been working at the Gobelins factory for six years when, on September 13, 1737, he became a *maître*, being *cautionné* by Claude de Villers (*maître* 1718-1755). He registered his mark as:

Fleur de lys couronnée, M R H,  
un soleil avec les deux grains

Hallé appears to have continued to live at the Gobelins after becoming a master and is definitely listed as working there from 1748 to 1754, in August of which year he died there. His widow seems to have continued the business, at least down to 1766, from a workshop on the Pont Saint-Michel. Two of his ap-

prentices were Jean-Baptiste Lemoine (*maître* 1751–1764) and Jean Mosnier (*maître* 1757–after 1791).

It is perhaps due to the fact that Hallé was an *orfèvre du Roi* that his *poinçon* is seldom found, and no gold box other than No. 5 is recorded as marked with it. His sons Étienne-Michel (*maître* 1762–after 1791) and Anne-François (*maître* 1775–after 1793) both worked at the Gobelins also, the elder Étienne-Michel succeeding to his father's office of *joaillier du Roi* when he died.



5

**Noël Hardivilliers** (1704–1779) came of a long dynasty of Parisian goldsmiths going back to the mid-sixteenth century. He was apprenticed at the age of sixteen to Jean Chéret (*maître* 1709–after 1720). Having completed his apprenticeship in 1725, he moved as a *compagnon* to the workshop of François-Siméon Barré (*maître* 1713–1747). Hardivilliers was living on the Pont au Change when he became a *maître* on June 4, 1729. His *cautionneur* was Jean-Baptiste Charbonné (*maître* 1703–1743), with whom he also may have served part of his *compagnonnage*. He registered his mark as:

Fleur de lys couronnée, deux grains,  
N H, un coq

His workshop remained on the Pont au Change up to his retirement in 1771. He died in May 1779.

Hardivilliers served in the post of *garde* in the guild in 1746 and 1747 but never occupied any of the higher guild offices. In 1764, Jean-Jacques Thomas des Longchamps (*maître* 1782) was apprenticed to him. He sponsored François-Nicolas Génart (or Génard) when he became a *maître* in 1754, and did the same thing for Jacques-Charles Peigné in 1756.

Hardivilliers specialized in making gold boxes, and a large number bearing his *poinçon* and in a variety of techniques survive in public and private collections. Nocq has pointed out (*Le Poinçon de Paris*, II, p. 312) that the amount of gold Hardivilliers contracted for each year at the Bureau de la Communauté (guild hall) amounted to about enough to make a dozen

boxes, which gives a good idea of the amount of work required to make these small but highly wrought objects.



9, 12, 67

**Johann Erhard Heuglin or Heiglin II** (died 1757), Augsburg goldsmith, became a *Meister* in 1717. His work is represented in the Grünes Gewölbe, Dresden, by two important rosewater beakers and by a silver-gilt dinner service and toilet garniture in the Schatzkammer, the Residenz, Munich. He is known also as a copper engraver who produced a series of ornament prints (see Rosenberg, I, p. 206). His mark consists of the Roman letters I and E (a pellet between) over an H, within a heart.



59, 61

The **Hohleisen** family of Augsburg goldsmiths included several masters during the second half of the seventeenth and the first half of the eighteenth centuries. They shared a mark resembling an inverted Greek *omega*, which, when unaccompanied by an individual maker's mark, makes differentiation difficult. Documented works are known for two members of the family who were active chiefly in the eighteenth century. Johann Friedrich, who was married in 1697 and died in 1726, was represented by an oval dish in the Brussels Exhibition of 1888 (catalogue no. 307) and by table silver in the Marien-Kapelle, Würzburg. A round box in the Maximilian Museum, Augsburg, is by Johann Christian, who was married in 1727, became a *Meister* in 1728, and died in 1758.



62



**Christoph Conrad Hunger**, whose birth and death dates are unknown, was a gilder, enameler, and porcelain arcanist who traveled widely and influenced artistically and perhaps also technically the pioneer porcelain-making ventures in Europe. He was at Meissen from about 1715 to 1717, was instrumental in establishing the Du Paquier factory at Vienna in 1719, then went to Venice where from 1719 to 1724 he assisted the Vezzi brothers in starting their factory. He returned briefly to Meissen in 1727. Two years later he was at Rörstrand in Sweden, and during the 1730s was at Copenhagen. In the next decade he went to Berlin, Stockholm, and finally St. Petersburg. Nothing is known of his career after 1748.

In the Wilson Collection at The Metropolitan Museum of Art, New York, are his well-known Emperors' beaker in Vienna porcelain (acc. no. 54.147.90a, b), a Meissen teapot (acc. no. 50.211.244a, b) and a cup and saucer (acc. no. 50.211.23, 24). All of these are decorated in his characteristic raised gilding, heightened with enamel, the Emperors' beaker being additionally enriched with cut gems.

31

**Charles Le Bastier** (1724–after 1783) came of a family calling itself sometimes Bastier and sometimes Le Bastier, a number of whom were Parisian *maîtres or-fèvres* from the mid-sixteenth century onward. In fact, the father of Charles Le Bastier, himself also Charles Le Bastier, was a *mercier* (see Volume II of this catalogue, p. 587, under *marchand-mercier*). The young Charles was apprenticed to Gabriel Vouigny (*maître* 1719–1752) on October 3, 1738. He became a *maître* in 1754, being *cautionné* by Jean Moynat (*maître* 1745–1761), a maker of gold boxes, and registered his mark as:

Fleur de lys couronnée, C B,  
un rose avec les deux grains

Le Bastier was at that time living in the Rue Thévenot and appears to have continued to work there for the rest of his career. At any rate, he was still at the same address in 1783, when his name last appears in the printed lists of guild members. His business was still sufficiently flourishing in 1782 for him to be advertising for an intelligent man as accountant.

A large number of gold boxes in a variety of styles and techniques all bearing Le Bastier's *poinçon* survive

in public and private collections. He seems to have specialized in making them from quite early in his career. The Metropolitan Museum of Art, New York, has a silver box bearing his *poinçon* dated 1760/1761 (acc. no. 48.187.382), and another in the Louvre is dated 1762/1763. As early as September 1765 an advertisement appeared in the press for a lost *boîte à mouches* made by him of red tortoiseshell *piqué* with colored golds.

A problem arises in connection with his *poinçon*. A number of boxes are found with a *différend* that is worn or damaged and may be read either as a flower or a slightly irregular star. This was at one time thought to be the mark of Charles-Balthazar Lefebvre (*maître* 1751–1772), who used a *poinçon* with the initials C B L and a star. A number of boxes so marked date, however, from after Lefebvre's death. Nocq (*Le Poinçon de Paris*, I, p. 78) suggests that it is a second mark used by Charles Le Bastier. It is occasionally found on boxes of silver where, owing to the fact that the interiors have not been highly polished, the form of the *différend*, a five-leafed rose or five-pointed star, is so perfectly legible as to leave no doubt about the reading.



20

**Charles-François Legast** (about 1726–after 1793), Parisian goldsmith, was apprenticed to Éloi Guérin (*maître* 1727–1760, died before 1765), became a *maître* in 1769, and was still living in 1793. He registered his mark as:

Fleur de lys couronnée, deux grains,  
C F L, un casque

He was *cautionné* by François Joubert (*maître* 1749–after 1793).

For another example of Legast's work, an invalid's feeding bowl, see Dennis, *Three Centuries of French Domestic Silver*, I, p. 156, fig. 221.



68

[301]

**Louis-Joseph Lenhendrick** (died 1783), Parisian goldsmith, was apprenticed in 1738 to the famous goldsmith Thomas Germain (*maître* 1720–1748) in the galleries of the Louvre. He became a *maître* in 1747, and was *cautionné* by his master. He registered his mark as:

Fleur de lys couronnée, les deux grains,  
L L, une colonne

He held the guild offices of *garde* in 1759; *deuxième grand garde* in 1776; and *premier grand garde* in 1777.



72

**Claude Lisonnet** (died 1761), Parisian goldsmith, became a *maître* on October 15, 1736, registering his mark as:

Fleur de lys couronnée, deux grains,  
C L, une lisse

He was *cautionné* by his father, Jean-Étienne Lisonnet (*maître* 1719–1751). At the time he became a master Lisonnet was living in the Cour Neuve du Palais, but by August 13, 1748, he had moved to the Rue Saint-Louis au Palais, where he remained at least until March 9, 1751. On October 30, 1756, he is again recorded as living in the Cour Neuve du Palais. The same year he took as apprentice Pierre Chobert (*maître* 1774–after 1781) who remained with him until Lisonnet's death in Spain on January 3, 1761.



6

**Antoine-Gaspard Loret** or **Lorette** (1730–after 1791), Parisian goldsmith, was apprenticed in 1743 to Henri-François Dion (*maître* 1740–after 1789). He completed his apprenticeship in 1753 under Marien Lemoine or Lemoyne (*maître* 1715–1770). Loret be-

came a *maître* in 1769, and was *cautionné* by Barnabé-Augustin Mailly (*maître* 1764–after 1781). He registered his mark as:

Fleur de lys couronnée, deux grains,  
A G L, une étoile

He was still living in 1791.



68

**Jacques Lourdière** (1712–after 1768), a Parisian goldsmith whose name is sometimes spelled Loudière, was the son of a diamond merchant, Silvèstre-Nicolas Lourdière. In May 1728 he was apprenticed to Laurent Rondé, *joaillier du Roi* (*maître* 1689–1735). When Rondé died, Lourdière transferred to the workshop of Thomas Germain (*maître* 1720–1748) at the Louvre. Having completed his apprenticeship with Germain in April 1738, he worked as a *compagnon* until January 1746, when he became a *maître* and registered his mark as:

Fleur de lys couronnée, J L,  
une étoile avec les deux grains

He was *cautionné* by Jean-Étienne de Paris (*maître* 1736–1773). In July 1752 he was working in the Rue Neuve Saint-Martin, but by September 1753 he had moved to the Pont au Change, where he seems to have remained up to mid-1766 and probably until his retirement in July 1768. As no complete strike of Lourdière's mark appears to be known, the drawing below has been left incomplete, reproducing the strike on No. 73.



73

**Louis Mailly** (died 1739), Parisian goldsmith, was made a *maître* in 1723 by royal *ordonnance* when Louis XV, as a tax-raising device, created five *maîtres orfèvres*

at a charge of 80,000 livres each. He took as his mark:

Fleur de lys couronnée, deux grains,  
L M, un maillet

He was *cautionné* by François Du Bellay (*maître* 1685–after 1728). A number of boxes by him are known, several of them decorated with enamel. He may therefore have been related to the various enamellers named Mailly.



67

**Jacob (Yakov) Semënov Maslennikov** (working 1756–1790), was a Moscow goldsmith. The State Historical Museum in Moscow has a niello plaque, some ladles with chased bowls, a platter, and a sugar bowl by him. His mark consists of the Russian letters *ya* and *m*, a pellet between, within a heart or rectangle.



70

**Louis Métayer** or **Mestejer** (died 1774), Amsterdam goldsmith, was born in Rouen. In 1730, he became a member of the Amsterdam guild. He married in 1739 and worked in The Hague from 1750 until his death in 1774. The name is sometimes confused with that of a contemporary goldsmith, Lewis Mettayer, who worked in London between 1700 and 1735.

His work is noted especially for the precise quality of its repoussé ornament, e. g., a standing cup and cover of 1754 (illustrated in Frederiks, *Dutch Silver*, IV, no. 250, pl. 249). For his mark, he used either the script letters LM within a three-lobed incuse or his surname, Métayer.



41

**George Michael Moser** (1704–1783), chaser and enameler, was born at Schaffhausen in Switzerland, the son of an engineer and metalworker. He came to England quite young and at first worked as a chaser of brass ornaments for a furniture maker in Soho named Trotter. He soon rose to the highest rank of craftsmanship as a gold chaser, medalist, and enameler, becoming particularly famous for his enameled decoration of watch cases, bracelets, and other *bijouterie*.

He rose high in the eighteenth century English literary and artistic world, becoming manager of the so-called St. Martin's Lane Academy about 1736, a founder member of the Incorporated Society of Artists, and later, in 1768, a founder member of the Royal Academy, of which he became the first Keeper. He also taught drawing to George III before his accession and was a friend of both Dr. Johnson and Goldsmith.

He died at Somerset House, the seat of the Royal Academy, on January 12, 1783, and was buried in St. Paul's church, Covent Garden. Sir Joshua Reynolds published an obituary describing him as "the first gold-chaser of the kingdom" and "possessed of a universal knowledge of all branches of painting and sculpture."

Both his nephew Joseph and his daughter Mary became artists, the former as an enameler, the latter a flower painter and, like her father, a founder member of the Royal Academy.

A number of boxes signed with Moser's name, as No. 25 is, also bear the mark I. M. This has led to the suggestion that the Mosers were sometimes box-makers as well as chasers, and that the initials I. M. were those of G. M. Moser's nephew Joseph. It seems more likely that they are those of a Huguenot goldsmith, James Morriset (working 1781–after 1800), who entered his mark at Goldsmiths' Hall in 1787 and 1789.

25

**Johann Peter Müller** (1692/94–1761), Augsburg goldsmith, was married in 1727 and became an alderman of the guild (*Vorgeher*) in 1748. Rosenberg states that there are plates bearing his mark in the *Silberkammern* of Munich and Darmstadt. His mark consists of the Roman letters IPM in an oval.



65

**Barthélemy Pillieux** (died after 1790), Parisian goldsmith, was, according to Nocq, apprenticed on August 17, 1764, to Jean-Baptiste Mercier (*maître* 1724–1767), who was buried on August 30, 1767. This craftsman's name disappears from the list of master goldsmiths as early as 1748, when he may have retired from business. When Pillieux became a master on July 23, 1774, he was apparently *cautionné* by a Louis Mercier, presumably the son (*maître* 1737–after 1787) of J.-B. Mercier. It seems improbable that J.-B. Mercier would have taken on an apprentice over a decade after his retirement. There may be some confusion in the guild entries, and Pillieux may therefore have been apprenticed from the beginning to Louis Mercier. Another goldsmith with the name Louis Mercier is known. He was the grandson of Jean-Baptiste. But he can hardly have been Pillieux's master, since he himself did not become a *maître orfèvre* until 1767. Pillieux registered his mark as:

Fleur de lys couronnée, deux grains,  
B P, une pie

Pillieux continued to work on the Pont au Change up to 1786 but is recorded as having moved to the Rue Saint-Honoré in 1787. In 1789 and 1790 his workshop is recorded as in the Passage du Grand Cerf. After that his name disappears.

A number of boxes signed by Pillieux are known. In 1776 when the *marchand-mercier* Grancher, the proprietor of Au Petit Dunquerque, went bankrupt, Pillieux was among his creditors and was owed 3,295 livres. It is likely, therefore, that he was already making gold boxes, although none of the Merciers are recorded to have done so.

A relation, perhaps a nephew, Toussaint-François Pillieux, was apprenticed to him and became a *maître* in 1786. He, too, produced a number of gold boxes.



21

**Alexis Proffit** (died after 1793) was a little-known Parisian goldsmith who was apprenticed to Antoine

Bénard (*maître* 1766–after 1790) in 1767. It was Bénard who sponsored (*cautionné*) Proffit when, in 1775, he became a *maître* himself and registered his mark as:

Fleur de lys couronnée, deux grains,  
A P, un arbre

At that time he was living in the Cour Lamoignon and continued to live there until 1786, when he moved to the Quai des Orfèvres, where he is still recorded in 1793. He probably died soon afterward.



22

**Jacques-Nicolas Roettiers** (1736–1788/89?), Parisian goldsmith, was apprenticed to Jacques Roettiers, his father (*maître* 1733–1784), in 1752. He became a *maître* in 1765, being *cautionné* by his father and registering his mark as:

Fleur de lys couronné, deux grains,  
J N R, une gerbe de blé

A discrepancy exists here, in that this mark is one of the few among those of Paris goldsmiths from which the crown has been omitted above the fleur de lys. Although the mark is reproduced in *Le Poinçon de Paris* (III, p. 412) with the conventional crown, Nocq corrects his error in volume V (*Errata et Addenda*, p. 29). Roettiers was listed as being in the provinces in 1781 and is last recorded in 1784. His working dates may be tentatively extended on the basis of a cruet stand attributed to him and struck with the date-letter for 1788/1789, sold at Sotheby's, London, November 7, 1968, lot 149.

Roettiers' work is represented in the Wentworth Collection at The Metropolitan Museum of Art, New York, by a *pot à oille* with its *plateau*, dated 1770/1771 (acc. no. 33.165.2 a–c) from the exceptionally large table service made for Catherine II of Russia and presented by her to Prince Gregory Orloff; also by a pair of shell-shaped dishes, 1772/1773 (acc. nos. 48.187.386, 387) thought to have belonged to the same service. These pieces are illustrated in Dennis, *Three Centuries*

of *French Domestic Silver*, I, p. 201, fig. 296, p. 202, fig. 298.



69 A to D

**Peter Russel** or **Roussel** is recorded by Heal (*The London Goldsmiths 1200–1800*, p. 236) as being a “toyman at Chevenix’s Toy Shop facing Suffolk Street, Charing Cross,” in 1759. He was almost certainly a goldsmith and a relation, perhaps a brother, of Elias Russell (or Roussel), whom Heal records as working as a goldsmith in Suffolk Street from 1755 to 1773. The latter used as his mark his initials ER within a rectangle, very similar to the PR mark on No. 25. It seems not unreasonable to suppose that the latter was Peter Russel’s mark.

25

**Louis Roucel** (died 1787), Parisian goldsmith, was one of the best-known makers of gold boxes, but nevertheless little is recorded about him. He became a *maître* by privilege (see Volume II of this catalogue, p. 589, under *ouvrier privilégié*) in 1763. Although his mark is not recorded in the guild records, Nocq has pointed out that a goldsmith’s mark incorporating the initials LR with a crown below as a *différend* is found on gold boxes inscribed on the bezel *Roucel bijoutier du Roi*. It seems certain therefore that this is Louis Roucel’s *poinçon*.

What little is known about him derives from contemporary newspapers rather than from guild records. At first, he seems to have worked for the famous maker of gold boxes Jean Ducrollay (*q.v.*) and had perhaps been his apprentice.

At the time he became a *maître* he was still living with Ducrollay in the Place Dauphine and continued to live there until the beginning of 1764, when he moved to a workshop of his own on the Quai d’Horloge “près de la porte du Palais, au Gros Raisin, au 1<sup>er</sup>.” This is curious, as goldsmiths in general had to have their workshops on the ground floor and visible from the street (see Introduction, p. 107). But as an

*orfèvre du Roi* Roucel was free from guild inspections and regulations. By 1766 he had moved to the Quai des Morfondus, where he continued to live until sometime before 1773, when he is recorded as living on the Quai de l’Horloge. He probably remained there until his retirement. When he died in 1787 he was living at Bourg de Puteaux.

He was described as an *orfèvre du Roi* in the inscriptions on the bezel of a number of his boxes, and at his death he was described as *ancien orfèvre privilégié du Roi*. He had been, in fact, making gold boxes at least seven years before he became a *maître privilégié*, for Snowman (*Eighteenth Century Gold Boxes of Europe*, pls. 279, 280) has drawn attention to one set with large brilliants and made for José I, King of Portugal (1714–1777), inscribed on the bezel *L. Roucel à Paris le 29 juillet 1756*. As an *orfèvre du Roi*, he was, of course, entitled to act in this way. Boxes by Roucel are recorded as being made for the Menus-Plaisirs from 1764 to 1770, the latest being one for Marie-Antoinette’s *corbeille de mariage*. Large numbers of boxes by Roucel are known in a wide range of styles and techniques, often of great elaboration. An advertisement for a lost box in September 1773 describes it as: “une boîte d’écaille, garnie d’or, ornée d’une peinture sous glace, représentant un sœur grise dans une apothecairerie.” This was probably his own mark, as Snowman declares, but it is not impossible that it might have been by some other goldsmith.



19

**Barnabé Sageret** (1688–1758), Parisian goldsmith, began his career as an *orfèvre privilégié* (see Volume II of this catalogue, p. 589, under *ouvrier privilégié*) of the Duc d’Orléans, and he is mentioned on February 15, 1731, as being one of the two goldsmiths whom that prince had recently been authorized to attach to his household. A week later he became a *maître* of the Paris guild and subsequently registered his mark as:

Une fleur de lys couronnée, un B un S  
et pour devise une croix de chevalier  
avec les deux grains de remède

He was one of the best-known Parisian makers of gold boxes of his day. His work is found today in both public and private collections.

At his death at the age of seventy, in December 1758, he was living on the Pont au Change. His son, Charles-Barnabé (*maître* 1752–after 1791), who was also appointed *orfèvre privilégié* to the Duc d'Orléans, also had a shop on the Pont au Change and is known to have made a number of gold boxes. He was much patronized by the Crown in the years around 1755 to 1775.



14

**Adrien-Jean-Maximilien Vachette** (1753–1839), Parisian goldsmith, became a *maître* on July 21, 1779, registering his mark as:

Fleur de lys couronnée, deux grains,  
A V, un coq

He was living at this time in the Place Dauphine and was *cautionné* by a neighbor, Pierre-François Drais (*maître* 1763–after 1788). If, as is possible, Vachette had himself been trained by Drais, he was the heir to an accumulated tradition of gold box making of immense value.

Vachette was almost the last of the long line of eighteenth century Paris goldsmiths who produced

gold boxes of the highest quality. He continued to work after the Revolution, and a number of boxes dating from after *l'an VI*, marked with his *différend*, a cock, enclosed within a lozenge, are known, some of them of Japanese lacquer, which he favored so much in the later years of the *ancien régime*.

He survived until September 23, 1839, when he died at 12, Rue Chanoinesse, aged eighty-six. His nephew seems to have carried on the family tradition and is recorded as a *bijoutier*, aged fifty-four, living on the Quai des Orfèvres at the time of his father's death.



23

**Andreas Wickhardt** (died 1728), Augsburg goldsmith, was married in 1696 and became an alderman of the guild (*Vorgeher*) in 1700. Documented examples of his work in silver and silver-gilt include an oval box in the collection of Baron Nathaniel de Rothschild, Vienna, and table silver in the Sammlung Vaterländischer Kunstdenkmale, Stuttgart. Other examples are recorded in the *Münchner Jahrbuch der Bildenden Kunst*, n. f. III, 1926, p. 116. His mark consists of the Roman letters AW, conjoined, in an oval.



57

# GLOSSARY

THIS GLOSSARY does not aim at completeness. It attempts, in the main, to define the less common technical and craft terms used in discussing Parisian gold boxes, but includes as well terms relevant to the

porcelain boxes and silver in this volume. Terms defined in the Glossary of Volume II of this catalogue are not repeated here.

**aiguière** a ewer or pitcher, for holding wine or water. In its most characteristic form an *aiguière* is a footed vessel with a large scroll handle and a broad mouth extending at the front for ease of pouring. Alternatively, it may be fitted with a spout rising from the lower part of the body, opposite the handle.

**assay** the trial or testing of an alloy to determine how much precious metal it contains. With gold it is determined in carats (the word derives from the bean of the carob tree), twenty-four parts of which constitute pure gold. In Paris from 1721 until the Revolution the standard for gold boxes and other small objects was 20.25 carats with a tolerance, or margin of error, of .25 carats (or two grains). These were indicated in the maker's mark (*q.v.*) by the two dots, or *grains de remède* flanking the crowned fleur de lys. In London the standard was twenty-two carats, in Dresden eighteen carats, in St. Petersburg it varied at different periods. These differences can occasionally be used to determine by precise analysis the place of origin of an unmarked box. See also under post-Revolutionary marks and warden's mark.

**basse-taille** literally, shallow-cut. It is applied to an enameling technique in which the ground is hollowed out in a decorative or figural design of varying depth in the manner of an intaglio, onto which translucent enamel is then fused. The enamel when

cooled is polished level with the surrounding gold or metal surface, so that the design appears as a variously shaded relief in reverse. Generally, only a single color of enamel was used, but occasionally several colors were used together.

**cage, en, or à cage** literally, in, or with, a cage. The term is applied to boxes of which the sides are composed of panels or plaques (of lacquer, painted vellum, ivory, mother of pearl, or other materials) held in a narrow frame of gold.

The authorities of the Paris mint looked with disfavor on boxes of this type, as they lent themselves to fraud, steel plates being sometimes concealed between the walls and the gold lining to give added weight. Until 1755 their manufacture was forbidden. Nevertheless, a number of *boîtes en cage* dating from well before 1755 are known, and in that year the authorities abandoned the unequal struggle to discourage the use of this technique and legalized it.

**camaïeu, en** literally, like a cameo. The term is used to describe monochrome painted decoration imitating a cameo, also known as *grisaille* (gray) painting. The term was in use in France at least as early as the fifteenth century.

**caution** the sum of money (in Paris it came to the considerable sum of 1,000 livres, perhaps as much as \$3,000 in contemporary currency) that a sponsor put up as a guarantee against fraud by a craftsman



when he became a master. The sponsor was generally a friend of the candidate—sometimes, but by no means always, the master under whom the new master had been trained.

**charge mark** or **poinçon de charge** the mark struck by the *sous-fermier* (*q.v.*) on the roughly finished work immediately after the maker had imposed his own *poinçon* or maker's mark (*q.v.*) on it. At the same time, the maker had to sign a legally enforceable document promising to pay the necessary duty when the completed work was brought back. At this second visit the discharge mark (*q.v.*) or *poinçon de décharge* was struck on it as an indication that payment had in fact been made. In general, these formalities were carried out in the *sous-fermier's* office in the local mint (*q.v.*), but in Paris, where so many more goldsmiths worked than elsewhere, the *sous-fermier* often established an office for convenience in the *maison commune* (*q.v.*), so that the charge and assay, or warden's, marks could be struck on the same occasion.

The individual mints throughout France were designated by a letter that was used in the charge mark. The Parisian charge mark on large works of gold and silver consisted of the letter A surmounted by a crown, the form of the letter varying with each *sous-fermier*. On small works such as gold boxes the charge mark generally consisted of some symbol or, from 1775 to 1789, of various monograms. See also countermark and warden's mark.

**chasing** or **ciselure** generally known in English as tooling, a technique used in finishing metalwork. It consists of working on the external surface with small hammers, or *ciselets*, to produce a desired pattern. By varying the delicacy of the tools, great vitality can be given, particularly when a patterned surface is combined with plain surfaces polished or matte (see Volume II of this catalogue, p. 584, under *fondeur-ciseleur*). In chasing, as distinct from engraving (*q.v.*), no metal is actually removed from the surface. It is merely moved and fashioned.

The object to be chased, if small, was usually set into a block of pitch, which served as a shock absorber during the hammering.

Chasing is to be distinguished from embossing, in which the work is carried out from the back, the

interior surface of the metal being beaten to produce a pattern in relief on the exterior.

**colored gold** or **or de quatrecouleur** as the name indicates, gold tinted a variety of colors by the addition of certain alloys. The term is used even when fewer or more than four colors are in question. Thus, four parts of copper in twenty-carat gold produces red gold; a similar addition of silver, green gold. The tones and colors can be widely varied. The technique was extensively used in the mid-eighteenth century, especially in France. In particular, it was used for relief decoration with floral sprays or trophies (e.g., on Nos. 10, 28), where the tinting adds greatly to the plasticity of the forms. Each piece of metal of a different color had to be inlaid at the back into the surface of the gold separately and soldered into position. The solder was specially made to match the adjacent gold.

A more economical method of coloring gold was by merely tinting the surface. The effect was, however, inferior, and the technique is used chiefly for repairs where heating and consequent oxidation of the metal must be avoided.

**coule, la, or coulé** a species of *piqué* (*q.v.*), in which gold wire is pressed into prepared grooves forming a pattern or figural design in tortoiseshell that has been heated. As the shell cools, the grooves close, and the metal is clasped firmly in position. It then appears to have flowed (*coulé*) into channels on the surface of the shell (see Nos. 11, 19).

**countermark** or **contremarque** a mark sometimes struck in addition to the charge and discharge marks (*q.v.*), although it involved no additional tax payment.

When a *sous-fermier* (*q.v.*) took office he had a complete set of new marks registered. He then usually inspected the stock on hand in each goldsmith's shop to see that it had been correctly marked by his predecessor. If so, each piece was struck with a countermark. The design of this varied with each *sous-fermier*, but although the marks were of various sizes in the early years, by the eighteenth century only one size was employed. Countermarks were used chiefly in Paris, though they are recorded for a number of provincial mints also. They were more

frequently employed in the second half of the eighteenth century, and after 1775 the use of a single regulation countermark, the Paris mark, was extended throughout France.

**date-letter** see warden's mark.

**différend** see maker's mark.

**discharge mark** or **poinçon de décharge** the mark struck on an object of goldsmiths' work when it was brought completed to the *sous-fermier's* (*q.v.*) office as an indication that tax had been paid. In Paris, it generally took the form of the head of a man, an animal, a bird, or a fish. See also charge mark, countermark, and export mark.

**enamel** a species of glass applied to metal in the form of a vitreous paste that can be given a variety of colors, depending on its composition. It can be either opaque or translucent and is heated or fired to fuse it with the metal prepared to receive it. After firing, its surface requires polishing. The technique has a continuous tradition in Europe going back to the Middle Ages and was indeed used in antiquity.

The technique of painting in enamel, a self-explanatory term, seems to have been developed in the fifteenth century and was extensively used in France in the sixteenth and seventeenth centuries. It often requires several firings at different temperatures (often as high as 600 degrees C.) for the different colors. The possibility of faulty firing is therefore great, especially as such high temperatures could be judged by experience alone. Some of the copies of oil paintings carried out *en plein* (*q.v.*) in painted enamel on gold boxes in the eighteenth century (e.g., Nos. 9, 14) are masterpieces of craftsmanship. They are interesting because their color has remained quite unchanged since they were made. At that time they probably matched fairly closely the colors of the oil paintings they copied, which themselves have changed in tone with the passage of time. See also *basse-taille*.

**engine turning** or **guillochage** a form of engraving on metal invented around the middle of the eighteenth century by which a multiplicity of repeating patterns (wave designs, parallel lines, *guilloches*,

etc.) could be produced mechanically on a species of lathe. The technique was often used on gold boxes beneath translucent enamel. By this means a particularly attractive *moiré* effect resembling watered silk could be produced. The inventor of this last technique is said to have been a certain Parisian craftsman named Gorin. See also rose engine turning.

**engraving** a technique in which a linear design is drawn on the surface of metal by means of a tool known as a burin or graver. It is to be distinguished from chasing (*q.v.*) by the fact that the burin actually peels away the metal as it incises its path and does not merely displace it. See also engine turning.

**excise marks** see under post-Revolutionary marks.

**export mark** a discharge mark for a work exported from France, for instance *la petite vache* (see under No. 16); see under No. 5 for an example of another, later, export mark.

**garde** see under warden's mark.

**goÿbu** a Japanese term for "crumb" lacquer, produced by applying large particles or crumbs of gold-silver alloy (or flakes of crumpled sheet gold) to the final layers of lacquer. The "crumbs" can be felt by passing the finger over the surface. The name derives from that of an artist. See also Japanese lacquer.

**guillochage** see engine turning.

**hiramakie** a Japanese term for a type of lacquer. It derives from *hira* (flat), *maki* (sprinkle), and *e* (picture); i.e., "flat-sown picture." It is a lacquer with an almost smooth surface, the upper layers of which have been sprinkled with metal powder, rubbed down, and polished. It was widely used in Japan from the fourteenth century onward. See also Japanese lacquer.

**impresa** an emblematic design or device, especially one relating to a family or individual, as on a shield, seal, or bookplate.

**Japanese lacquer** a varnish, the best quality of which is made from the gum tree *Rhus vernicifera*. It is used for coating and decorating wooden

objects, can be given various colors and textures, and dries very hard, at which point it takes a high polish. The preparation of lacquer is a lengthy process. In the best Oriental lacquers as many as thirty or more coats are given, each being allowed to dry and be polished before the next is applied. Japanese lacquer began to be imported into France in the seventeenth century. See also *goybu*, *hiramakie*, *kinji*, *mokume*, and *nashiji*.

**Kakiemon** see Glossary in Volume IV of this catalogue, p. 444.

**kinji** a Japanese term for a type of lacquer. It derives from *kin* (gold) and *ji* (ground). The term is sometimes used broadly to cover all types of gold-ground lacquers, especially the highly polished grounds. It is probably the same as the lacquer referred to down to the eighteenth century as *ika-keji*: *I* (rich), *kakern* (to cover), *ji* (ground), which apparently described a lacquer with fine gold powder sprinkled all over the surface to give the effect of gold leaf. This, too, was widely applied to all pure gold grounds down to the eighteenth century. See also Japanese lacquer.

**maison commune** the headquarters or hall of the Communauté des Orfèvres. After having struck the roughly blocked-out metal of his box with his personal mark (see maker's mark) and having taken it to the *sous-fermier's* (*q.v.*) office for the preliminary stage of taxing it, the *orfèvre* brought it to the *maison commune* to be assayed and to receive the date-letter or warden's mark (*q.v.*), as an indication that it was of the required gold standard. If it was found to be below standard the wardens would break it up. In Paris the *maison commune* was established in the Rue des Orfèvres at nos. 9 and 10, the chapel being at no. 8. All three were sold between 1798 and 1808 after the suppression of the guilds in 1790.

**maître** a master of the Communauté des Orfèvres, or goldsmiths' guild, was entitled to set up his own workshop as was the master of any other guild. The earlier training as apprentice and *compagnon* was much the same as for a *menuisier-ébéniste* (see Volume I of this catalogue, pp. XLII–XLVI), the apprenticeship lasting a minimum of eight years, fol-

lowed by three years as a *compagnon*, or journeyman. To become a *maître*, the *compagnon* was examined by the guild wardens on his knowledge of the craft and had to submit for approval a "masterpiece" or *chef d'œuvre* executed under the eyes of the wardens (to see that no one else assisted him). If his "masterpiece" came up to the required level of technical accomplishment, he next took an oath to adhere to the guild regulations and maintain craft standards. He then registered (*insculpé*) his mark (see maker's mark) by striking it on two copper plates (*plaques d'insculpation*), one of which was kept at the guild headquarters (*maison commune, q.v.*), the other at the mint (*q.v.*). At the same time he had to produce a sponsor who would provide security (*caution, q.v.*) of one thousand livres against the possibility of fraud being committed by the new *maître*.

There were various exceptional methods of becoming a *maître*. For instance, if a young man was the son of a *maître* he was assumed to have had a first-rate training in his father's workshop and was therefore exempted from the apprenticeship and *compagnonnage*. In special instances the king as titular head of all the guilds could dispense a craftsman entirely from all regulations and make him a master by royal patent by means of a *lettre de cachet* (see Volume II of this catalogue, p. 589, under *ouvrier privilégié*); in the same way the king could make supernumerary masters, even though the number of goldsmiths permitted to practice at one time was strictly limited. Such supernumerary masters did not permanently increase the size of the guild membership. Goldsmiths working at the Louvre as *orfèvres privilégiés du Roi* were exempt from guild regulations, including inspection by guild officials. So were the *marchands suivant la Cour* and a few craftsmen attached to the households of important members of the royal family, e.g., the Duc d'Orléans.

Lastly, two young men who taught the craft to the orphans at the Hôpital de la Trinité at Bon Port (see Volume II of this catalogue, appendix, "Savonnerie Carpets," pp. 523, 525) were rewarded by being made *maîtres orfèvres* after eight years' service.

**maker's mark** or **poinçon de maître** the mark registered by each goldsmith when he became a master (*maître, q.v.*) of his guild. It was, in effect, his

signature, and during the sixteenth century it took the form it retained more or less unchanged down to the Revolution. In Paris, it usually comprised the master's own initials (generally two, and hardly ever more than three) and a personal symbol (*différend*) intended to distinguish it from the mark of other goldsmiths with the same initials. This often took the form of a pun on the craftsman's name: Demay, for instance (see No. 17), chose a small may tree. With a few exceptions (see p. 299, under Daniel Gouers, and pp. 304–305, under Jacques-Nicolas Roettiers), these signs were surmounted, on the marks of all Paris masters, with a crowned fleur de lys (taken from the arms of France), as a symbol of the French king, who was titular head of all French craft guilds. At each side of the fleur de lys, two dots symbolized the two grains of tolerance (*grains de remède*) permitted in the alloy (see assay). Each maker's mark was registered by being struck on two copper plates.

A goldsmith's widow was entitled to continue his business but had to register a new mark. Often this combined her maiden or married initials with a letter v (for *veuve*, or widow) and with her deceased husband's *différend*. See also post-Revolutionary marks.

**mint or cour des monnaies** the headquarters from which the *sous-fermiers* (*q.v.*) operated. In Paris, the building was known as the Hôtel des Monnaies and was situated on the left bank of the Seine on the Quai de Conti. The splendid building in the Louis XVI style, which still survives, was erected between 1771 and 1777 after designs by the architect Jacques-Denis Antoine (1733–1801).

**mokume** a Japanese term for wood grain. Hence, *mokume* lacquer refers to Oriental lacquer, sometimes with veins standing in relief. See also Japanese lacquer.

**moss agate** a variety of silica or chalcedony, generally of a semi-opaque whitish or gray color, in which are embedded brown fern-like or moss-like filaments from which it derives its trade name. It was much favored by makers of gold boxes.

**nashiji** a Japanese term for a type of lacquer. It

derives from *nashi* (pear) and *ji* (ground), or “pear-ground” lacquer. It has a granular texture resembling that of the Japanese pear and a golden color that becomes paler and more brilliant with age. According to Herberts, *Oriental Lacquer—Art and Technique*, p. 336), it corresponds to the type of lacquer sometimes called “aventurine” in Europe, but this does not agree with the description in Watin, *L'Art du Peintre, Doreur, Vernisseur* (3rd ed., 1776, p. 172), where aventurine lacquer is said to have sparkling metallic particles resembling a species of quartz suspended in it (see Volume II of this catalogue, p. 575, under aventurine). See also Japanese lacquer.

**nécessaire** a portable case containing articles useful in travel. When of pocket size, it is usually made of precious material: porcelain, silver, or gold, elaborately decorated. The contents could vary, but the following advertisement, quoted from Havard's *Dictionnaire de l'Ameublement et de la Décoration* (III, p. 970), gives a characteristic description: “nécessaire de poche, en galluchat vert, contenant des ciseaux d'or, un couteau à manche de nacre et à lame d'or, une aiguille d'or, servant de curedent, un crayon et des tablettes d'ivoire, perdu entre le 12 et le 13 septembre 1783, depuis l'hôtel Longueville jusqu'au théâtre Italien. . . .” The term also applied to containers of larger size, with accessories for dining, the toilette, correspondence, shaving, and other specialized uses.

**piqué** a method of decoration, usually on tortoise-shell but sometimes on ivory or mother of pearl, by means of gold or silver points or strips arranged in patterns or in pictorial shapes. The most common type, known as *piqué-point*, is made by driving small gold nails (*clous d'or*) into the surface of the shell and polishing the top level with the surface (see Nos. 10 and 19). The shell was first heated, so that on cooling it would contract and hold the nails firmly. The technique was brought to great perfection in France under Louis XIV, when designs of a Bérainesque character were very popular, but was also practiced in Italy and most other Western European countries. Strips of metal were sometimes inlaid in the shell (infrequently on gold boxes) in place of “nails” (or in combination with them),

whereupon the technique was known as *piqué posé*. See also *coulé*.

**plein, en** a term applied to enamel that has been fired directly onto the surface of the box and not onto panels inserted separately. On gold boxes, it often took the form of opaque painted enamel scenes fired onto a recessed area carved out of the surface (*en plein sur un fond réservé*), a technique requiring immense skill. See also enamel.

**post-Revolutionary marks** The Revolution abolished the guild entirely in March 1791. With them the old method of marking and taxing gold and silver disappeared; so did the jurisdiction of the old mints. Indeed, for a short while the entire trade was left “free-for-all,” untrammelled by government interference of any sort. But second thoughts intervened, and two acts of the National Assembly promulgated in 1791 and 1792 decreed that precious metals should be taxed again. Nevertheless, there was little or no supervision of goldsmiths’ work during the Revolutionary period, and very little is known about the marks used in the years between 1791 and 1797. In that year the system of marking gold and silver was completely revised, and a new procedure was put into effect in June of the following year that made an almost total break with the past. This system remains substantially in force today, though modifications were introduced in 1809, 1819, and 1838, since when it has been hardly changed at all.

In broad terms the following changes in marks took place:

The *maîtrise* had been abolished, and the maker’s mark (*poinçon de fabricant*) was now, by regulation, of lozenge shape rather than the irregular *poinçon de maître* used before 1791. Within this lozenge (which might be horizontal or upright), the maker’s initials and individual goldsmith’s symbol (*différend*) appeared, but the royal emblem of the crowned fleur de lys was suppressed and was not replaced by any corresponding symbol of the state. Nor were the two dots for the *grains de remède* replaced by any equivalent symbol.

The wardens had been abolished with the guilds, and their mark was replaced by two different types of mark:

The standard mark, or *poinçon de titre*, was struck on precious metals assayed by the cupel in the old way (i.e., by melting the alloys out of a small fragment). After 1797 the form for this mark was at first a cock and a number indicative of the standard of the metal. The cock symbol was changed in 1819 and again in 1838. Three standards of gold were now recognized in place of the single standard demanded in pre-Revolutionary days: 1<sup>er</sup> *titre*, or first standard, corresponding roughly to twenty-two carats, 2<sup>e</sup> *titre* to twenty carats, and 3<sup>e</sup> *titre* to eighteen carats.

The restricted warranty mark, or *petite garantie*, was used for pieces assayed by the less accurate touchstone method (in which the edge of the object was rubbed with Lydian stone and compared with a scratch made by a standard silver needle). This method had been used only very rarely before the Revolution. The mark of restricted warranty took various forms in Paris and the departments into which post-Revolutionary France was divided, and was changed in 1809, 1819, and again in 1838.

The discharge marks in use before 1791 were replaced by an excise mark in the form of an old man’s head (*tête de vieillard*) with the number 85. This, too, was changed in 1819 and again in 1838. Various other excise marks were introduced, among them the *recense* used on works already bearing a pre-Revolutionary discharge mark, and the *poinçons d’importation* and *exportation*, whose function needs no explanation. See also charge mark, discharge mark, maker’s mark, warden’s mark.

**quatrecoleur** see colored gold.

**poinçon** a mark consisting of symbols, letters, or figures struck with a punch, principally as “signatures” (*poinçon de maître*, or maker’s mark, *q.v.*), as tax marks (*poinçons de charge et de décharge*, or charge and discharge marks, *qq.v.*), or assay marks (*poinçons de la maison commune*, or warden’s mark, *q.v.*). There were other lesser *poinçons*, such as the countermarks (*q.v.*), the particulars of which can be found in the standard textbooks on goldsmiths’ work. The marks differed according to whether they were struck on large pieces of plate or small objects, such as gold boxes.

**Présents du Roi** gifts that from the beginning of

the reign of Louis XIV down to the Revolution often took the form of gold boxes. The lists of these preserved in the archives of the Ministère des Affaires Étrangères at Paris provide valuable information about the types of boxes fashionable at any given date, their cost, the names of the makers patronized by the Crown, and much else of interest to students of French goldsmiths' work. Many of the boxes were *boîtes à portrait* mounted on or within the lid with a miniature portrait of the king or another member of the French royal family, often richly set in diamonds. The value of these boxes was often considerable, and they were more or less regularly returned to the officials of the Maison du Roi by the recipient in exchange for cash (see Introduction, p. 93). They thus provided the king with a means of rewarding services without the embarrassment of offering a monetary tip.

**restricted warranty mark** see under post-Revolutionary marks.

**rose engine turning** a mechanical means of executing in relief a geometric pattern, sometimes resembling a rose. The design is created by a special lathe operating with an eccentric motion and capable of incising various patterns into the moist clay of unfired ceramic vessels. Matthew Boulton of Birmingham built such a device for Josiah Wedgwood in 1763. See also engine turning.

**sous-fermier** sub-tax farmer, an official in Paris who collected the duty falling due on objects of precious metal. In 1672, Louis XIV instituted a permanent system of taxation (*droit de marque*) on precious metals. In addition to raising revenue, the object of this tax was to prevent the conversion of too high a proportion of the silver in the country into domestic plate.

All taxes in eighteenth century France were farmed out to financiers (*fermiers-général*), who paid a lump sum to the Treasury to lease the collection of a certain type of tax for a limited time. They then recouped themselves from the taxpayer, usually highly profitably. These *fermiers-général* in their turn subleased the actual collection of the tax (at any rate, from 1698 to 1756), usually for five-year periods, to *sous-fermiers*, or "under-farmers." In

Paris, these *sous-fermiers* collected the taxes on precious metal directly, marking the object taxed with their own personal symbol (*poinçon de charge* or charge mark, *q.v.*) when it was brought to them in the rough and with the *poinçon de décharge*, or discharge mark (*q.v.*), when the object was completed and the tax paid. Outside the city itself but within its jurisdiction (*généralité*), and in many of the provincial cities, the *sous-fermiers* further subleased the tax collection.

The interval between the imposition of the first and final marks was allowed because the object when finished weighed less than when first brought in the rough to the *sous-fermier's* office, and the tax was by weight. Had the tax, however, been paid on the first examination (as it was when the tax was first instituted and up to 1677), dishonest goldsmiths would have been tempted to avoid tax by adding untaxed precious metal during the finishing. The *sous-fermier's* office was by right housed in the *cour des monnaies* (mint, *q.v.*), but in Paris, where there were numerous goldsmiths, he often preferred to have an office at the *maison commune* (*q.v.*) itself, so that the goldsmith could have the charge and warden's marks (*q.v.*) struck on the same occasion.

**standard marks** see under post-Revolutionary marks.

**tombak** or tombac, tomback, tambac. An alloy, actually a form of brass, that has a golden color and is therefore used as an inexpensive substitute for gold.

**warden's mark** or **date-letter** known as the *poinçon de jurande* or the mark of the *maison commune* (*q.v.*), this mark was struck as an indication that the work was of the standard demanded by the goldsmiths' guild. Originally, it was merely a pictorial device peculiar to the individual town mint. Later, to permit identification of wardens passing work of substandard quality, a date-letter was added, indicative of the period when the assay was made. This letter was generally surmounted by a crown, but at some mints an initial was used. First introduced in Montpellier in 1427, the system thereafter spread gradually through France. It was made compulsory in 1506. A regulation dated December 30, 1679,

laid down the precise positions where the warden's mark should be struck.

Wardens administered the affairs of the goldsmiths' guild in a manner similar to that of other guilds (see Volume II of this catalogue, p. 585, under *jurés*). The *jurande*, or executive committee, of the Paris guild consisted of five junior wardens (*jeunes gardes*, or simply *gardes*), who served for two years, and one senior warden (*grand garde*), who served for one year. From 1771 on there were two ranks of *grand gardes*, first and second. A third and fourth were designated in 1777 and 1778, the number of wardens on the *jurande* being correspondingly increased to seven and then to eight. Elections took place in July of each year, when half of the junior wardens and the senior warden were replaced. Any master of ten years' standing could be elected a *garde*. He could not then be elected *grand garde* until six years had passed from the end of his first two-years' service on the *jurande*.

The wardens were responsible (among other duties) for examining candidates for the *maîtrise* (see *maître*), and they supervised the hours and days of work in goldsmiths' shops, to which they made periodic visits to see that regulations (such as that compelling the workshop to be visible from the street to prevent fraudulent practices; see Introduc-

tion, p. 107). In addition, they assayed and marked goldsmiths' work (see assay).

Since the warden's term of office was of limited duration, the date-letter changed each year in Paris. But as the election of wardens seldom coincided with the opening of the calendar year, the date-letter might run from June or July of one year until about the same period of the following year. In some provincial mints, however, the date-letters ran for three or more years. The cycle of letters generally took twenty-three years to complete, for J, U, and W were usually omitted, though the letter U was uniquely used in Paris for the period 1783/1784.

Different sizes of date-letters were first introduced between 1721 (for gold) and 1733 (for silver), owing to the great increase in the production of small works of precious metal, such as gold boxes. By the latter year, these were four in number and their sizes fixed by regulation. The two larger were Roman capitals, the third an italic capital letter, and the smallest a symbol or emblem that changed each year. From 1784 onward, in Paris, the alphabetic system was abandoned in favor of the single letter P, to which the date was added in numerals, e.g., P<sup>86</sup> (see Nos. 22, 23). See also post-Revolutionary marks.



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OVERLEAF: View of a silver plater's shop, taken from Diderot and d'Alembert's *Encyclopédie*, volume I of plates, 1762.

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 33.23

fig. 1            Roughening an object

fig. 1, No. 2    Workman chiseling an object (a) that is placed on a cushion (b). A cord (c) passes through holes in the table and is held taut under the workman's foot. On the edge of the table is another pad (e) with two sheets of silver leaf waiting to be cut out

fig. 2            Applying silver leaf

figs. 3, 4        Workmen planishing objects

fig. 3 bis        Cinder-filled boiler on which the object to be plated is set





fig. 1.  
N° 2.

fig. 2.





fig. 1.

fig. 3.

fig. 3. bis



# THE WRIGHTSMAN COLLECTION

VOLUME **IV** *Porcelain*

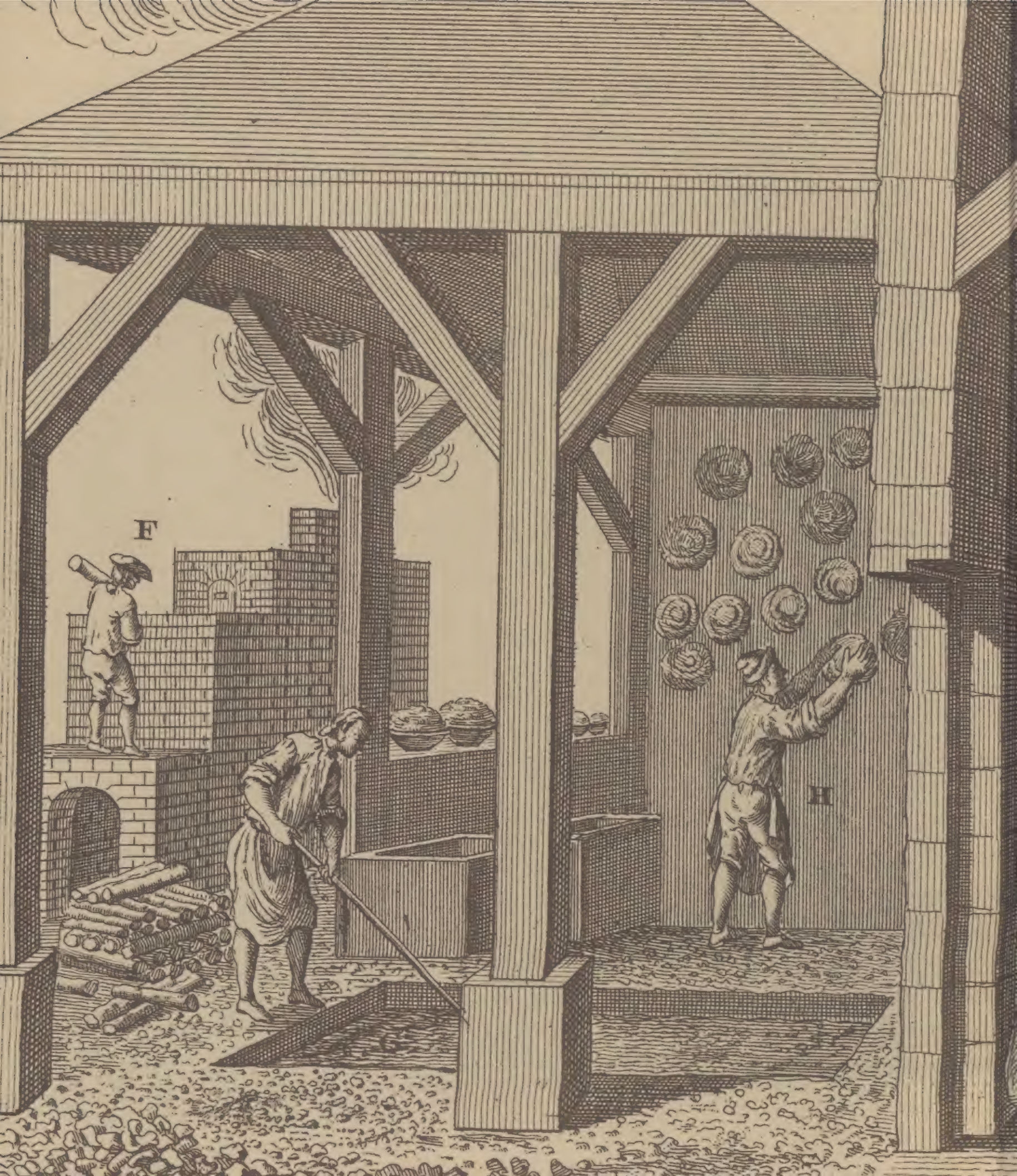
by CARL CHRISTIAN DAUTERMAN

Curator, Western European Arts, The Metropolitan Museum of Art

THE METROPOLITAN MUSEUM OF ART

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OVERLEAF: View of a potter's workshop, taken from Diderot and d'Alembert's *Encyclopédie*, Supplément, volume V of plates, 1777.  
The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 33.23

- A Breaking the raw material (feldspar or petuntse) with an iron sledge hammer
- B Grinding the ingredients of the glaze
- C Sifting
- D Calcining
- E Potters at the bench
- F Stoking the kiln
- G Levigating, or thinning the mixture with water
- H Hanging the clay to dry

THE WRIGHTSMAN COLLECTION

VOLUME IV

*Porcelain*





# THE WRIGHTSMAN COLLECTION

VOLUME **IV** *Porcelain*

by CARL CHRISTIAN DAUTERMAN

Curator, Western European Arts, The Metropolitan Museum of Art

THE METROPOLITAN MUSEUM OF ART

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The centers indicated by numbers on this map began significant production of porcelain between 1710 and 1756. This period embraces the earliest such production at each factory represented in this catalogue, beginning with Meissen and ending with Derby. Earlier factories had been established at Florence (Medici porcelain, about 1575), Pisa (about 1619), Rouen (letters patent granted 1673), and Saint-Cloud (letters patent granted 1702). Various experiments with porcelain-making were attempted even earlier, but because of lack of documentation they are not recorded here; neither are experiments such as those at Alcora (1751) or St. Petersburg (1744).

The numbers in red on the map indicate factories represented in the Wrightsman Collection, in this volume or in Volume III.







This Map, with many of the most interesting particulars, is the property of the British Museum, and is by the permission of the Trustees, published by the Author.

TABLE

Length of the Russian Empire	10,000
Width of the Russian Empire	2,000
Length of Persia	2,000
Width of Persia	1,000
Length of the Ottoman Empire	2,000
Width of the Ottoman Empire	1,000
Length of China	2,000
Width of China	1,000
Length of India	2,000
Width of India	1,000
Length of the British Empire	2,000
Width of the British Empire	1,000
Length of the United States	2,000
Width of the United States	1,000
Length of France	2,000
Width of France	1,000
Length of Spain	2,000
Width of Spain	1,000
Length of Portugal	2,000
Width of Portugal	1,000
Length of the Netherlands	2,000
Width of the Netherlands	1,000
Length of Prussia	2,000
Width of Prussia	1,000
Length of Saxony	2,000
Width of Saxony	1,000
Length of the Kingdom of Naples	2,000
Width of the Kingdom of Naples	1,000
Length of the Kingdom of Sicily	2,000
Width of the Kingdom of Sicily	1,000
Length of the Kingdom of Sardinia	2,000
Width of the Kingdom of Sardinia	1,000
Length of the Kingdom of the Two Sicilies	2,000
Width of the Kingdom of the Two Sicilies	1,000
Length of the Kingdom of the Romans	2,000
Width of the Kingdom of the Romans	1,000
Length of the Kingdom of the Greeks	2,000
Width of the Kingdom of the Greeks	1,000
Length of the Kingdom of the Armenians	2,000
Width of the Kingdom of the Armenians	1,000
Length of the Kingdom of the Georgians	2,000
Width of the Kingdom of the Georgians	1,000
Length of the Kingdom of the Persians	2,000
Width of the Kingdom of the Persians	1,000
Length of the Kingdom of the Indians	2,000
Width of the Kingdom of the Indians	1,000
Length of the Kingdom of the Chinese	2,000
Width of the Kingdom of the Chinese	1,000





# PREFACE

THE TEXT of this volume has been divided into four geographical categories. European porcelains constitute the first three divisions, German, French, and English; Oriental porcelains, a numerically smaller group, the fourth.

Each of the European groups is further divided into subgroups consisting of sculptures, other ornamental porcelains, and tableware. Within each of these, as with the Oriental porcelains, the order is chronological. Virtually all the German porcelains are Meissen, and they are, almost without exception, of earlier date than the other European porcelains. The French porcelains fall into one major (Vincennes-Sèvres) and three minor (Saint-Cloud, Chantilly, and Mennecey) groups. The English porcelain section is richest in Chelsea, supplemented by Worcester, Derby, Longton Hall, and Bow.

The most important aspect of the Meissen section is the bird sculptures (Catalogue Nos. 1–43), the largest and most diversified collection known to the writer. The birds are given their English titles and subtitled with the eighteenth century German equivalents, taken mainly from Albiker, *Die Meissner Porzellantiere im 18. Jahrhundert*. In the section on Meissen porcelains, some comparable examples cited here as in the collection of Ernst Schneider, Schloss Jägerhof, Düsseldorf, have since been transferred to Schloss Lustheim, a division of the Bayerisches Nationalmuseum, Munich. The transfer was made after our text had gone to press; it applies only to pieces from that collection which have been published in Rückert, *Meissener Porzellan, 1710–1810*. The richness of the Sèvres factory records and their greater availability have made it generally possible to supply the equivalent French eighteenth century terms throughout the descriptions of the French porcelains. Of particular note among the Sèvres are the five candelabrum vases (Catalogue Nos. 80–83), the rose-pink vases (Catalogue Nos. 84 A and B, 86), and, of course, the large representation of the ambassadorial service made for Louis, Prince de Rohan (Catalogue No. 109). Everything in this section is of soft paste except for a pair of black and gold trumpet vases (Catalogue Nos. 91 A and B).







The order of description of each catalogue entry is: name of object; contemporary name, where known; dimensions; physical description; marks; attribution and date; references; exhibitions; former owners; comments; comparable examples. To avoid repetition, much detailed information concerning craftsmen, artists, and technical terms has been reserved for the Biographies and Glossary.

OPPOSITE: *Europe, Corrected According to ye Latest Discoveries & Observations communicated to ye Royal Society at London & ye Royal Accademy at Paris, 1744–1752, by Emanuel Bowen (1720–1767), English. The American Geographical Society, New York*



It is hoped that the frequent references to auction sales in the text will be as helpful to future researchers as the eighteenth century records of Lazare Duvaux and others have been to the present generation of scholars and connoisseurs. Where noted, the sales have been set out in chronological order to give some indication of the frequency of occurrence and to offer a ready means of tracing the fluctuation of values for a particular type of object. Prices have been quoted for eighteenth and nineteenth century sales when known. Twentieth century prices, being more generally available, have not been included, as they can be readily traced in the priced catalogues of well-equipped art libraries.

The Sèvres porcelains in this collection have provided an unusual diversity of incised marks, which here, as well as in *Decorative Art from the Samuel H. Kress Collection at The Metropolitan Museum of Art*, I have treated as an item of catalogue description. The painted marks of the decorators appear in so many standard books of reference that they have not been reproduced, although they are described for identification in each case. I have, however, chosen to illustrate the sparsely documented incised marks, as there is a growing interest and intensification of research in such marks. During the preparation of the catalogue text, several previously unrecognized alphabetical marks occurring on the Wrightsman porcelains were attributed to specific workers at the factory. The relationship between the craftsmen and their marks was traced with the aid of a computer and confirmed by a comparison of the handwriting of the marks with that of signatures on Sèvres payroll records. Marks attributed to Bougon, Danet, and Liance are illustrated both in the text and under the biographies of these craftsmen. Other correlations of mark and signature, uncovered too late to be included in the catalogue section, are:

-  for Bulidon, a sculptor, working 1745–1759. Found on the statuette Catalogue No. 114 B.
-  for Charles Censier *jeune*, a *répateur*, working 1758–1775. Found on the stand for a jam pot, Catalogue No. 109.
-  for Collot, a *répateur*, working 1754–1772. Found on plates in the dinner services Catalogues Nos. 97 and 102; a tray, Catalogue No. 102; and a plate in the dessert service Catalogue No. 109.
-  for Claude-Jean-Baptiste Grémont *père*, a *répateur-acheveur*, working 1746–1775. Found on a tray, Catalogue No. 87; a pair of fruit dishes, Catalogue No. 102; and a tray in the dinner service Catalogue No. 109.
-  for Gautron, a *répateur*, working about 1767. Found on a cup, Catalogue No. 95.
-  for Marcillon, a *répateur*, working 1756–1758. Found on two plant pots, Catalogue Nos. 79 B and 88.

I LOOK UPON the preparation of this volume as a trust invested in me by Mr. and Mrs. Charles Wrightsman and the administration of The Metropolitan Museum of Art. My first thanks therefore go to them.

The undertaking could not have been realized, however, without the friendly cooperation of many others who helped to formulate the contents of these pages.

To Francis Watson, Director of the Wallace Collection, I am especially indebted for his careful scrutiny of the text and many valuable suggestions. The introduction to the French porcelains was written in collaboration with him. Mr. Watson has also supplied an essay on mounted Oriental porcelain, to which I have contributed a few technical facts.

The diverse international character of the Wrightsman porcelains has given me stimulating opportunities to consult with colleagues, collectors, dealers, and others having specialized knowledge of porcelains and related fields. Dr. Rainer Rückert, Oberkonservator of the Bayerisches Nationalmuseum, Munich, has given generously of his time and talents in connection with the Meissen porcelain. Dr. Jean Delacour, Research Associate, and Charles E. O'Brien, Assistant Curator, of the Department of Ornithology of the American Museum of Natural History have contributed by identifying the species of tropical birds represented among the Meissen porcelains. My colleague Dr. Helmut Nickel, Curator of Arms and Armor, also helped with problems affecting Meissen. Pierre Verlet, Conservateur-en-chef du Département des Objets d'Art at the Louvre, has given helpful advice with the French porcelains, and Svend Eriksen, Librarian of the Dansk Kunstindustrimuseum, Copenhagen, generously provided galley proofs of biographical notes on artists and craftsmen, compiled for his recently published book, *The James A. de Rothschild Collection at Waddesdon Manor: Sèvres Porcelain*. Mlle Marcelle Brunet, recently retired archivist of the Manufacture Nationale de Porcelaine de Sèvres, has graciously extended the facilities of her library and shared her own researches concerning the workers at Sèvres and their marks. Robert Charleston, Keeper of Ceramics at the Victoria and Albert Museum, was most helpful in his comments on the Chelsea scent bottles as well as the English enamel boxes in Volume III. Drs. John A. Pope, Director of the Freer Gallery, Washington, D.C., and Sherman E. Lee, Director of the Cleveland Museum of Art, have guided me with respect to the Oriental porcelains, as have also Fong Chow, Associate Curator in Charge, and Suzanne G. Valenstein, Curatorial Assistant, of the Metropolitan Museum's Department of Far Eastern Art.

Information concerning comparable pieces in public and private collections has been offered by Dr. S. Ducret of Zurich; Jeffrey Story of New York; William W. Winkworth of London; Geoffrey de Bellaigue, of the Lord Chamberlain's Office, London; Miss Rosamond Griffin, of Waddesdon Manor; Dr. I. Menzhausen, of the Porzellansammlung, Dresden; and Mr. J. P. Palmer of the Fitzwilliam Museum, Cambridge.

I wish especially to acknowledge the professional guidance received from Dr. Jack Heller, former Director of the Institute for Computer Research in the Humanities of New York University, in connection with preparing data on the incised marks of Sèvres for screening by the computer. The subject was treated as a pilot project in the use of computers in the field of art history. Through his dedication and the diligent work of Petrea Horner, a volunteer, the identification of potters has produced gratifying results of wide application.

Others who have worked with me from time to time, whose application to the endless minutiae of research and the daily pursuance of routines has added form and substance to this work, are Patricia FitzGerald Mandel, Deborah Stott, Barbara B. Wille, Alice Goldman, Karen Graham, Beatrice Guthrie, and Ronald Freyberger. They helped to shape this structure, detail by detail, as one would build a house.

Among my colleagues in the Department of Western European Arts, I gratefully acknowledge the encouragement received from John Goldsmith Phillips, Chairman, who acted as coordinator of the catalogue; Clare Le Corbeiller, Assistant Curator, with whom I collaborated in the introduction to the English section; Jessie McNab Dennis, Assistant Curator, for her help in heraldic research in connection with Volume III; and Margit Meyer, who skillfully typed the text.

The volume was edited by Anne MacDougall Preuss. Bibliographic references were checked and the bibliography compiled by Jean Gallatin Crocker and Joan Sumner Ohrstrom.

CARL CHRISTIAN DAUTERMAN

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MEISSEN PORCELAIN





# INTRODUCTION

PORCELAIN-MAKING in Europe may be regarded as having developed in two schools or traditions, exemplified in the Wrightsman Collection by the wares of those two great factories, Meissen and Sèvres. The distinction is a technical one, expressed in the terms “hard-paste” and “soft-paste” porcelain. The ingredients of “hard-paste” porcelain are drawn directly from nature; in “soft-paste” porcelain various materials, some of which may have been previously processed, are combined with an artificial compound: glass. The distinction is also an aesthetic one, for there is a very real difference in the behavior of colors when applied to the differing glaze of each. With Meissen “hard-paste,” the colors remain upon the surface of the glaze after firing, but with Sèvres “soft-paste” the colors tend to fuse with the glaze.

Meissen, the leading exponent of “pure” or hard-paste porcelain, was the first European factory to be successful in overcoming a monopoly enjoyed by Oriental potters for half a millennium or more. From the late sixteenth century until the beginning of the eighteenth, European porcelain experiments had produced only various types of soft-paste or artificial porcelains. At the instigation of his advisor Ehrenfried Walther von Tschirnhaus (1651–1708), Frederick Augustus, Elector of Saxony and King of Poland (1670–1733), established an experimental laboratory on the left bank of the Elbe at Dresden, not far from the royal palace.

Augustus, known as “the Strong,” was an insatiable collector. While he was making the Grand Tour as a young man, the sight of the great art treasures of Europe had given him the desire to emulate his namesake, the first Elector Augustus (reigned 1553–1586), who had accumulated an extensive library and a wealth of cabinet objects to supplement the princely silver treasury he had inherited. The collection had been well preserved by succeeding electors, so that the second Augustus came into possession of numerous paintings, prints, jewels, arms and armor, curios, and objects of art, the whole comprising a *Kunstkammer*, or “private collection,” in the best royal tradition of its day.

But his ruling passion was for Oriental porcelain, and his extravagance in these purchases—he spent 100,000 talers on this collection during the first year of his reign—led Tschirnhaus to pun wryly “China has become the bleeding-bowl of Saxony.” Tschirnhaus was a mercantilist, who was convinced that salvation for Saxony lay in exploiting the natural resources of that area. As a result, a variety of products, including faïence, glass, and carved agate, issued from the workshop at Dresden. This was also the place where the Elector’s alchemist, Johann Friedrich Böttger (1682–1719), conducted his gold-making experiments. Under the pretext of employing him, Augustus kept the youthful Böttger in close custody. In the mind of the Elector, dreams of gold were apparently uppermost; but for the more hard-headed

Tschirnhaus, aware of the immense volume of Oriental porcelain pouring into Europe, the prospect of cornering this lucrative and limitless market was even more promising.

After enormous amounts had been spent on attempts to make gold, the Elector's advisor and alchemist pooled their talents in the direction of making porcelain, which in the eighteenth century acquired the sobriquet of "white gold." As a chemist and physicist, Count von Tschirnhaus had interested himself in experimenting with glass. His efforts to combine glass with gold and other metals were in part directed toward the simulation of gemstones, and this interest very likely contributed to the production in 1707, with Böttger, of red stoneware of such hardness and compact texture that it possessed qualities close to those of jasper, permitting it to be cut and polished by a lapidary. This success so pleased Augustus that he provided a factory in the Venusbastei in Dresden (used until 1710) and arranged to increase the funds available for the pursuance of experiments toward porcelain. Tschirnhaus, however, is reported to have begun experiments involving kaolin as early as 1675, evidently in the realization that this was an essential material, since it retained its whiteness after being fired at high temperatures. Knowledge of this fact was indeed fundamental to the Chinese secret, which was not made known to the European world until 1712 in the letters of the Jesuit missionary Père d'Entrecolles.

Apparently the two collaborators shared the conviction that the principle behind true porcelain lay in the ability to combine a fusible mineral substance with a non-fusible one. Böttger found the answer in using alabaster as a flux, in combination with a non-fusible white-burning clay from Colditz. The basic formula for the paste, however, did not become commercially practicable until 1713, when a kaolin or *weisse Erde* from Aue was substituted for the Colditz clay.

The enormous prestige of finding an equivalent for Chinese porcelain by means of independent invention thus came to Saxony through the acumen of Tschirnhaus and the assiduity of Böttger. Although Tschirnhaus barely lived to see it, the great dream eventually materialized. Böttger's notebooks show that on January 15, 1708, he actually achieved his first success. It must have been Tschirnhaus, however, who was the first to announce to the Elector that the experiments promised success, for in July 1708 he was appointed privy councilor and director, probably as a reward for his participation in this project. But we know that on March 20, 1709, Böttger made the momentous announcement to Augustus that he knew "how to make the good white porcelain with the finest glaze and all suitable painting to such perfection that it equals, if not surpasses, the East Indian."<sup>1</sup> His boast that his new porcelain displayed the "finest glaze and all suitable painting" must be taken as a reference to his use of unfired lacquer, as he had difficulty mastering ceramic colors comparable to those of the Chinese, either in the form of underglaze blue or of overglaze enamels.

The interval between recording the first true porcelain in January 1708 and the announcement to Augustus in March 1709 had doubtless been spent in experimenting with glazes and colored decoration. Böttger kept voluminous notes on the materials and formulas for the body and glazes used in these

1. Schnorr von Carolsfeld, *Porzellan der europäischen Fabriken*, pp. 59–60.

experiments. The exact share played by each partner is hard to document: because of Tschirnhaus's death, and since all of the detailed notes of work undertaken in this interval are in Böttger's hand,<sup>2</sup> he is often given credit for the major contribution; on the other hand, Tschirnhaus in his earlier experiments, had made much use of burning glasses and prisms to concentrate the heat of the sun in testing the fusibility of various dyes and stones. The long exposure required for the porcelain paste to "fix" could, however, be provided only by a kiln, and it was apparently Böttger's knowledge of kiln construction that helped to bring his noble partner's theories to fruition. The consideration that Tschirnhaus carried the news of the first success to the Elector is really only an indication of his superior rank at court.

Augustus released a public announcement on January 23, 1710, stating his intention to establish a porcelain-making enterprise that would use the natural resources of the realm for the general prosperity. His statement, printed in four languages, was posted on the doors of all the churches in Saxony.<sup>3</sup> On June 2, 1710, operations were started at the Albrechtsburg Castle, about a dozen miles from Dresden at Meissen. He also dispatched a letter to various European courts, announcing enthusiastically:

We are assured of being able to make a porcelain that for its transparency and its other qualities will be able to rival that of the East Indies, and we have every reason to think that in handling this white material judiciously we shall be able to surpass it, not only in beauty and quality but also in the diversity of forms and in the fabrication of large, massive pieces such as statues, columns, services. . . .<sup>4</sup>

In what was doubtless a combination of extraordinary enthusiasm for porcelain and a desire for commercial exploitation, Augustus conceived of a huge display that would demonstrate the success of the Meissen enterprise. Therefore he provided not merely a gallery but another palace as the most fitting home for his porcelain. In 1717, he acquired an impressive building in Dresden-Neustadt, on the right bank of the Elbe. Built by Matthias Daniel Pöppelmann (1662–1736) for Count Flemming and called the Dutch Palace because first tenanted by the Dutch envoy, it was remodeled for its new purpose and somewhat more appropriately renamed the Japanese Palace. Here the Elector mounted a great exhibition of what were then modern porcelains, eventually exceeding 35,000 examples, with installations reaching from floor to ceiling. His vast collection of Chinese and Japanese imports was disposed according to color on the ground floor, and the fruits of the Albrechtsburg were similarly grouped on the floor above. The plans included a throne room and a chapel, each to feature decorative elements of porcelain, and the latter to have life-size figures of the Apostles and an organ with porcelain pipes. A central gallery was reserved for over-sized vases, large animal figures, and birds.

A working relationship existed between this palatial repository and the factory, in that Oriental porcelains from the former were transferred to Meissen, about a dozen miles away, to serve as models.

2. Ducret, *Germain Porcelain*, p. 12.

3. Ducret, *op. cit.*, p. 13.

4. Rüdiger de Collenberg, *La Porcelaine en Europe*, p. 6.

An order from the Elector directing such a removal during November and December of 1729 still survives. (It may well be that one purpose of the so-called Johanneum inventory numbers—see under Catalogue Nos. 2 A and B—the earliest of which seem to date from 1721, was to make the bookkeeping of such transactions easier.) That Augustus took an active role at this period in furnishing the Japanese Palace is revealed by the official Meissen records.<sup>5</sup>

Our picture of the Japanese Palace remains shadowy, since we are left without adequate visual records of what was undoubtedly the greatest porcelain extravaganza of the eighteenth century. At the time of the Elector's death in 1733, the installation was still unfinished, and his ambitious dreams for it died with him. Augustus III shared few of the interests or enthusiasms of his father, and under his successor the collection was dismantled and packed away in storage in 1775.<sup>6</sup>

Despite the vicissitudes of almost 250 years, including the severe bombing of 1945, the visitor to Dresden today can still find the Royal Saxon Collection immensely rich and varied. Its several categories are divided, different buildings housing, respectively, early paintings, later paintings, prints, objects of decorative art (at the Grünes Gewölbe), and numismatics. The Japanese Palace still stands—it was gutted during World War II—but the porcelain collections are today displayed in the Zwinger, another story-book palace, designed by Pöppelmann to include grottoes, fountains, and garden walks surrounded by high walls, which has now been effectively restored.

THE WRIGHTSMAN Collection is particularly rich in the wares of the early years of Meissen, especially the second quarter of the eighteenth century, when materials and techniques only recently mastered were still being used daringly and imaginatively. The collection avoids the later products, which too often are characterized by a mechanical perfection born of the potters' established confidence in their technique and of Meissen's success in the market.

Meissen porcelain presented Western European man with an entirely new substance in which to express his artistic creativity. The unpredictability of the material lent excitement to his efforts as well as glamour and prestige to his success. The Meissen works in this collection give rich evidence of the achievement of the early artists. Although Meissen porcelain was influenced during the earliest period of the manufactory by the forms and decoration of Oriental prototypes, the Meissen decorators and technicians lost little time in going beyond imitation. They even managed to surpass their Eastern contemporaries in some technical respects, as in the elaborate use of gilding and of purple lustre, the latter previously untried on porcelain (in this collection see Catalogue Nos. 49 A and B, 50, and 51).

IN THE century before the advent of Meissen, European artists had often displayed their fascination with parrots and other exotic birds, using a variety of media. Notable examples are found in the engrav-

5. Sponsel, *Kabinettstücke der Meissner Porzellan Manufaktur von Johann Joachim Kändler*, pp. 37–38.

6. Schmidt, *Porcelain as an Art and a Mirror of Fashion*, p. 60.

ings of Nicolas Robert (1640–1685), the paintings of Adam Pynaker (1622–1673), the chased designs on Restoration silver, and among Indian embroideries made for the European market. Meissen went beyond all these with a combination of qualities that porcelain alone could provide: pronounced plastic versatility, brilliant coloration against a foil of jade-like white, and a glistening envelope of clear glaze to augment the sense of vitality and tension.

The bird sculptures of Meissen rank among the most striking achievement of the porcelain ceramist's art, and the Wrightsman examples take second place to none. Meissen birds show scant indebtedness to Oriental sources even though they were antedated by Chinese and Japanese birds in porcelain. One usual difference is that Meissen parrots rest on tree-stump bases, Chinese parrots on stylized rockwork. In this catalogue a single allusion to an Oriental prototype exists: the pair of white eagles (Catalogue Nos. 1 A and B).

In a manner peculiar to Meissen, the birds reflect the Elector's interest in natural history. While Augustus enjoyed the hunt, his interest in birds and animals went far deeper; the porcelains of his factory featured the wild creatures, not their hunters. Natural history was a popular topic of discussion at his court, and by no means revolved solely around the stuffed specimens in his *Kunstkammer*. At his hunting lodge, the Moritzburg, near Dresden, the Elector kept a menagerie and an aviary, stocked in part through an African expedition he financed during the years 1730–1733.

The report of the Elector's commission dated December 17, 1731, mentions that the first figures of birds and animals for the Japanese Palace were then in a favorable state of progress. Among them were nine parrots, "well-fired pieces, white," and five parrots in enamel colors. Gröger<sup>7</sup> tells that in June of 1734 the model master Johann Joachim Kaendler (working 1731–1775) was to be found at the Moritzburg, translating with either pencil or wax his impressions of several species of birds, including the cockatoos represented by Catalogue Nos. 7 A and B, and 8.

One can readily picture the Meissen sculptors Kaendler, Kirchner, and Ehder on their visits to the Elector's zoological gardens, sketching from life the wide variety of birds they would transmute into glistening porcelain. An insight into the number of birds produced may be gained by an order from Augustus dated Warsaw, April 2, 1732, requesting that "214 animals of all kinds, large and small, and 218 porcelain birds of all kinds in various sizes," be supplied for the New Front Gallery of the Japanese Palace. It is recorded that most of these were completed and delivered,<sup>8</sup> although not before Augustus's death in the following year.

Among the modelers of birds and other figures Kaendler was the most prolific. As *Modellmeister* from 1733 onward, he was in charge of all plastic design, which encompassed not only figures and groups, but also the shapes and relief decoration of utilitarian wares. Production of life-size birds, however, antedated Kaendler's arrival. Several models are known: a parrot roughly the size and type of Catalogue No. 18 (though posed in the manner of Catalogue Nos. 22 B and 28); an ostrich; and a bird

7. Gröger, *Johann Joachim Kaendler*, p. 33.

8. Schmidt, *op. cit.*, p. 278.

of an unnamed and perhaps imaginary species. These figures are believed to have derived from Oriental models; but, unlike Oriental porcelain birds, they are white and gold. Other early models are decorated in a variety of colors, among them a long-tailed bird perched upon rockery and some peacocks in standing and squatting poses. All of these are described and illustrated in Albiker, *Die Meissner Porzellantiere*, 1935, nos. 240–243, 245.

Of the seventy bird figures included in this collection, the majority represent tropical species, mainly parrots, which were especially favored by the factory. Their native habitat ranges from Africa to India and the Americas. South America is represented by species from various countries, including Venezuela, Ecuador, Peru, Bolivia, Paraguay, and Argentina. Most of the species are identifiable through the researches of Albiker, and with the help of Jean Delacour and Charles E. O'Brien of the American Museum of Natural History, New York, the list of identifiable species was extended. Nature was sometimes charmingly modified by the Meissen enamelers when they departed from the colors observed in the aviary to create combinations with original decorative qualities. Thus the pair of African gray parrots, Catalogue Nos. 21 A and B (the species as it occurs in nature), may be compared with its many color variations, all from a single pair of molds. These include a blue-headed parrot (Catalogue No. 24); one with barred wings (Catalogue No. 25); another with piebald head (Catalogue No. 27); ones in yellow-green (Catalogue Nos. 22 A and B); one in gray and black (Catalogue No. 26); and a type with an imbricated pattern (Catalogue Nos. 23 A and B). The repeated use of a basic model was highly efficient, as the preparation of each new and often complicated mold was a costly undertaking.

Complementing the tropical birds, actual and fanciful, are numerous examples of European ones, lending a remarkable diversity to the collection. Among them are models only infrequently seen, such as thrushes, hoopoes, kingfishers, herring gulls, bitterns, and mallard ducks. Swans also are represented in a range of sizes and poses, including miniature figures and others exquisitely mounted as candelabra in Louis XV gilt bronze (Catalogue Nos. 9 A and B, 33–38).

Among figures reported in 1731 as “formed and finished in raw paste” were three eagles almost certainly corresponding to the model of Catalogue Nos. 1 A and B. Large pieces were left “in the white” at this time because it was feared that the additional firing required by the coloring might be destructive. There was another distinction based on size: the larger pieces, requiring thicker walls, had to be made of clay of a special formula, to withstand the tendency toward fissuring during the firing that was increased by the greater mass and weight.

Rückert, in his comprehensive catalogue, *Meissener Porzellan 1710–1810*, of an exhibition held in Munich in 1966, mentions the installation of new ovens, double the former size, in 1732. This improvement made it possible to accommodate objects considerably larger than the above-mentioned eagles, such as goats more than two feet long or peacocks almost four feet high. It also made possible the expanded production of smaller “bread-and-butter” articles.

The 1735 report<sup>9</sup> on the status of the Japanese Palace collection provides a detailed account of the

9. Berling, *Das Meissner Porzellan und seine Geschichte*, II, p. 184.

kinds of birds and animals still in current production. From this source it is evident that eagles were among them. Seven were described as “completed,” as also were sixteen small swans, “finished but not ordered.” The latter reference deserves special attention as evidence that small swan sculptures were made in advance of the famous Swan Service (1739–1741), to which the earliest swans have sometimes been attributed.

Not much is discoverable about the earliest prices charged for Meissen birds. Perhaps the largest sculptures were not meant to be sold at all, but rather to be used as showpieces at the Japanese Palace. In the Commission’s report for 1734,<sup>10</sup> however, figures that may be prices—although they may also be factory costs—are given opposite the listings. The following list, excerpted from the report, refers only to those species represented in the Wrightsman Collection:

6 Eagles	[at] 136 [Talers] <sup>11</sup>
6 Parrots	” 14
5 Cockatoos	” 24
3 Parakeets	” 8¼
13 Birds of Paradise	” 4⅓
14 Magpies	” 11¼
6 Yellow birds [Orioles]	” 6

Little information has been made available concerning the sales prices of birds appearing during the important thirty years from 1735 to 1765. A most informative list exists for the latter year, however, as published by Berling;<sup>12</sup> it refers to a number of the species represented in this catalogue. By 1765 most of these models had been in production for a decade or two, and in consequence there may have been some adjustment of the prices at which they were originally offered. The following representative examples will help to indicate the range:

Miniature swans, cockatoos, and parrots	12 Groschen
Small eagles and medium-sized swans	1 Taler
Small swans	2 ”
Canaries	2 ” 12 Groschen
Guinea hens and small parrots	4 ”
Large cockatoos	8 ”
Small eagles	12 ”
Ducks	18 ”
Jays and large parrots	30 ”

10. Sponsel, *op. cit.*, pp. 56 ff.

11. The Saxon taler was equal in 1753 to approximately one gram of fine gold (Sedillot, *Toutes les Monnaies du Monde: Dictionnaire des Changes*, pp. 166, 189).

12. Berling, *op. cit.*, p. 199. Berling has also published some undated bookkeeping sheets illustrating that there were two scales of prices: one for commercial buyers (*Kauff Leuthe*), and one for private individuals (*Particulier*).



That porcelain was indeed a luxury commodity can be seen by comparing these prices with the salaries paid to workers at the factory. The Meissen personnel record for April 1731 reveals that flower painters received only four to five talers, and figure painters about nine to thirteen talers, per month.

On the death of the Elector, February 1, 1733, hundreds of porcelains were still in preparation for his Japanese Palace. His impatience with the progress, and his ambitious planning, are from time to time revealed in the factory archives. For example, on February 25, 1732, he ordered various large vases, large animals, tureens, and dishes (Kaendler often objected to his fondness for large porcelains as threatening to force the material beyond its natural capacity). These were supplemented six weeks later by his order from Warsaw, previously mentioned, for some 432 birds and animals of all sizes and kinds. Augustus, sharing the baroque abhorrence of a spatial vacuum, was apparently determined to fill every nook and corner, and every wall from floor to ceiling.

ORNAMENTAL pieces other than birds in the Wrightsman Collection are relatively few but significant. It is with vessels of this nature that the careful observer may best become aware of some of the subtle distinctions between Meissen porcelain and its Oriental counterpart. The first of these is the color of the material itself. The German ware is usually whiter, because of its higher kaolin content, and for the same reason it is also somewhat harder. The colors used in its decoration are not so varied or sparkling, partly because of differences in the technique of their application, and partly because of their composition.

The Meissen decorator had only two methods of applying color decoration: under the glaze, or over the glaze. For the former, color applied directly to the once-fired ware or *biscuit*, he was limited to cobalt blue, because no other color would survive the intense heat of the second firing. For color over the glaze, he used a small palette of enamel colors before subjecting the porcelain to a third firing, which fixed the glaze and decoration.

The Chinese, on the other hand, could control both cobalt blue and copper red under the glaze, because the paste, less rich in kaolin, required less intense heat to give it permanence. They painted these colors on air-dried but unfired clay. Secondly, they had at their command a variety of colored glazes for painting upon the previously fired ware (*émail sur biscuit*). Third, like the Meissen artists, they used enamel colors for decorating over the glaze. Some of their enamels, in addition to being more brilliant, were rather thick and impasto-like, therefore having more tactile quality than Meissen, with its flat and scaly brush strokes. Yet the first true porcelain of Europe scored a great success despite its technical limitations in capturing the essential forms, colors, and decorative motifs not only of the Chinese, but also of the Japanese.

In the early ornamental pieces there was much borrowing from Far Eastern sources. Evidence is to be seen, for example, in the shape and decoration of the two bowls Catalogue Nos. 45 A and B, of Japanese Kakiemon derivation, or in the slender beaker forms of Catalogue Nos. 47 A and B, and 48 A and B, after Chinese K'ang Hsi models. Beginning about 1720, there issued from the Albrechtsburg a wide range of

“Kakiemon” vessels, including hexagonal jars, bowls, and vases. It is curious that the influence of Japanese designs during the formative years of Meissen should fall within the period 1683–1759, when Japan’s ports were virtually closed to European traders. The Dutch, however, did have some access to the ports, and they provided the channel for a small flow of Japanese porcelain. Augustus the Strong’s enterprise as a collector assured a good representation of Kakiemon porcelain in the Japanese Palace: Soame Jenyns noted<sup>13</sup> about 130 pieces when he saw the Royal Saxon collection in 1936. The delightful sketchy decoration of the Meissen “Kakiemon,” including that of the table porcelains (especially Catalogue No. 63), may also represent to some degree the transfer of designs taken at second hand from Chinese imitations of the Japanese, and made expressly for export to Europe.

Literally millions of examples of Chinese porcelain had arrived in Holland before the Meissen factory came into existence. These were collected widely throughout northern Europe, and Augustus II’s passion for them is well known. Thus, the preponderant influence upon Meissen was Chinese, especially in a number of vases ambitiously reflecting *famille verte* shapes and decoration of the K’ang Hsi period. Not that absolute literalness was always the rule. For example, a distinction frequently observed between the original and the adaptation is that, among covered vases, the K’ang Hsi example will show the neck fully glazed on the interior, and a ring of glaze on the underside of the overhanging flange of the cover; the Meissen example, conversely, tends to be without glaze just inside the lip, on the entire underside of the flange, and on the inset rim of the cover.

Similarly, more Chinese than Japanese porcelain is to be found today with mounts of costly bronze, gilded and chased (see Introduction to Oriental porcelain, pp. 375 ff.). The prestige of such mounts was at times extended to both the Chinese- and Japanese-inspired vases of Meissen. In addition to examples listed above, the tureens Catalogue Nos. 61 A and B, the deep plant pots Catalogue Nos. 55 A and B, and the thoroughly westernized pair of vases Catalogue Nos. 52 A and B may be noted. In the last, the use of pictorial reserves within a solid field is an echo of a Chinese practice.

Finally, it must be admitted that no very sharp distinction between Chinese and Japanese porcelains was insisted upon by Europeans in the eighteenth century. Thus, decorative motifs as well as the shapes of vessels were modified and combined in a way that became more identifiable with Meissen than with either foreign source. The “Kakiemon style,” so called, affords the best illustration. Popular from about 1730, it has few immediate Japanese prototypes. The arrangement of the decorative elements so that they float freely without background or horizon line and the peculiar “shorthand” method of representation are more suggestive than literal. The most characteristic “Kakiemon” motif is a fantastic winged animal: the shape of its back and tail belong to the Chinese *ch’i-lin*, the head and feet to some species of dog, the wings to a dragon, and the stripes to a tiger. The swooping bird, possibly a crane or heron, resembles Kakiemon birds, but again it is not a literal copy; the same may be said of the floral decoration.

13. Jenyns, *Japanese Porcelain*, pp. 153–154.

EARLY MEISSEN encouraged an enormous increase in the number of vessels designed for specialized purposes. The very novelty of porcelain as a European medium stimulated the desire to experiment with forms entirely new, to take their place beside silver in an ever-expanding pattern of courtly living. At times there was some borrowing from the more established field, as evidenced in the shapes of teapots, tureens, and snuffboxes. Yet the versatility of porcelain soon made available, and on a vastly grander scale, an expanded repertory of luxury objects. Silver, in the main, suffered from the disadvantage of remaining a custom-made commodity, each piece being fashioned slowly and laboriously as an individual creation. Table porcelain, on the other hand, though not for the common man, was almost immediately channeled into volume production of some diversification. Evidence for this is the Meissen price list of 1731, which itemized close to four hundred kinds of objects.<sup>14</sup>

Before the end of its first twenty-five years, the Meissen manufactory had agents in Paris, Amsterdam, Warsaw, and thirty-two German cities. Within this same period the products of the factory had traveled to Sweden, Denmark, and Russia in the form of munificent gifts presented by Augustus, and there are records of extensive trade, as with the Greek dealer Manasses Athanas, whose orders included one for 36,000 coffee cups for the Turkish market. Such instances could only have led to ever more efficient ways of turning out useful wares.

The growing popularity of porcelain engendered especially the expansion of large and varied services, whether for dining, for the dressing table, or for the newly fashionable beverages tea, coffee, and chocolate. Obviously, the greatest volume consisted of objects to be used at table. Long before mid-century, there was a porcelain dish or vessel for almost every conceivable refinement in the art of dining. The huge Swan Service made between 1737 and 1741 for the administrator of the factory, Count Brühl, estimated to consist of almost two thousand pieces, was created with such fertility of imagination that the design of only one item—a figural candlestick after a project for silver by Juste-Aurèle Meissonnier (about 1693–1750)—has ever been traced to a source in any other medium. This service for one hundred diners included, in addition to plates and platters of several sizes and types, an assortment of vegetable dishes, tureens, sauce boats, stemmed cups for oranges, and even a monteith. Wall sconces and fountains of matching design were also a part of the order. While the service was in preparation, the count ordered other specialized equipment for his table, the most remarkable being a great centerpiece. This consisted of a cartouche-shaped stand supporting a fruit bowl and four dishes for sweetmeats, around which were placed spice boxes and four pairs of vessels for vinegar, olive oil, and mustard, modeled in the form of grinning Orientals, some astride grotesque birds. Thus porcelain design, which at its inception had depended somewhat upon silver for its ideas, assumed the initiative before the end of the 1730s.

Again, because porcelain could be produced more quickly and inexpensively than silver, it could more readily cater to the changing whims and foibles of courtly life. More than any other medium, porcelain had the capacity to express, through form and color, the frivolity, the sheer joy of life, that

14. Rakebrand, *Meissner Tafelgeschirre des 18. Jahrhunderts*, p. 6.

was the chief reason for being of the rococo. Witness the imaginative production of “toys” in porcelain: cane handles, scent bottles, needle cases, sometimes modeled in bizarre fashion, or exquisite snuff boxes painted with miniatures, like those described in Volume III of this catalogue.

The essential contribution of Meissen—its inexhaustible inventiveness—may be summed up in terms of a characteristic item: the teacup. The early eighteenth century had known cups of silver, although they were doubtless never very numerous; some, like those in the amazing service by Dinglinger at the Grünes Gewölbe, were decorated with enamel, and were practically unavailable except to the royal family. But the porcelain cup made at Meissen was, next to the imported Oriental one, the most appropriate answer to the need for a suitable vessel in which to enjoy the exotic beverage. In the charm of the teacup’s gilded or multicolored decoration, in its capacity to retain the heat of the liquid, in its variety of shape, in the absence or presence of handles (one or sometimes two), it expressed endless improvisation. It was soon supplemented by other cups designed for coffee and chocolate, each with its own capacity for variety of form and decoration. It may fairly be said of the porcelain cup that its combination of fragility with strength was symbolic of an emergent technological society; and it may further be noted that the symbolism, as well as the porcelain cup itself, has not become outmoded even in our day of plastics.

CARL CHRISTIAN DAUTERMAN



# 1 A,B Pair of Eagles

(Adler)

1 A: H.  $22\frac{3}{8}$  (56.9); W.  $8\frac{3}{8}$  (21.3); D.  $11\frac{1}{8}$  (28.3).

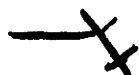
1 B: H. 22 (55.9); W.  $8\frac{1}{2}$  (21.6); D. 10 (25.5).

EACH bird with wings furled and tail lowered is perched rigidly erect upon a flat-topped rock of irregular shape and roughly indented sides. The head is slightly turned and inclined, the beak wide open. In three-quarter view, the shoulders of the wings break the profile sharply. One toe of each foot overlaps its counterpart on the other foot, and the talons curl over the edges of the perch. The modeling is crisp and stylized, especially on the head and neck, where the feathers taper sharply, and on the under parts, where they are represented as rounded imbrications; the wings are similarly treated.

The bird is white, except for patches of brown at the sides of the head, surrounding the deep-set eyes, which have brownish-black pupils and are ringed with pale coral. Traces of streaked and mottled brown also occur upon the legs and the rocky base. All of these areas are colored in lacquer, which flakes off readily.

Each plinth, about six inches high, consists of a rough outer wall and an inner core. The latter resembles a cylindrical flower pot, fitting tightly within the base; it has a flat bottom with a large, roughly oval opening, from which broad fissures radiate to the outer edge. A thick white glaze has accumulated on the underside around the outer edges. Within the upper half of each cylinder are six triangular ribs, arranged radially, which help to support the weight of the bird. The entire interior of the base presents a brownish biscuit surface.

No. 1 A is marked on the unglazed underside of the core with crossed swords painted in black:





This unconventional mark is probably not complete. No. 1 B is marked on the underside of the core with straight crossed swords painted in deep green:



Models created in 1731, attributed to Johann Gottlob Kirchner (during his second period of employment at Meissen, 1730–1733).

REFERENCES: Connolly, *Art News*, Christmas edition 1957, p. 116 (illustrated).

Formerly in the collection of Lord Hastings, Melton Constable, Norfolk.

There can be little question that the marks were added some time after Nos. 1 A and B had left the Meissen studio.

The species is an eagle or gyrfalcon of uncertain classification, probably an idealized creation of the type seen in Oriental paintings. Dating among the earliest of the life-size sculptures attempted at Meissen, many of which were left in the white, these birds were decorated with unfired colors, most of which have worn off or been removed.

The model was recorded at the Dresden Schloss (Albiker, *Die Meissner Porzellantiere im 18. Jahrhundert*, 1935, nos. 258, 260, pl. LXIII; 1959, fig. 23), and the Staatliche Porzellansammlung, Dresden (*ibid.*, 1935, no. 259, pl. LXIII), at the latter in an entirely white version. During a visit to that collection in 1962, the writer saw a white eagle with unglazed buff-colored under parts.

Comparable examples, with variations in the coloring, were in the collections of F. Mannheimer, Amsterdam (sold at F. Muller, Amsterdam, October 14–15, 1952, lot 269 [illustrated in catalogue], and also illustrated in *Connaissance des Arts*, December 15, 1952, p. 65); Mrs. Basil Ionides, Buxted Park (sold at Sotheby's, London, July 2, 1963, lot 58 [illustrated in catalogue]). A



single eagle was illustrated as the frontispiece of the catalogue for the Coronation Exhibition, 1953, held by the Antique Porcelain Company, London.

According to Albiker (*op. cit.*, 1935, p. 108), the eagle molds were numbered 1 and 2. A further explanation of these mold numbers, which are of the greatest importance in dating Meissen groups, is given by Rückert in his catalogue of an exhibition in 1966 at the Bayerisches Nationalmuseum (*Meissener Porzellan 1710–1810*, pp. 40–42): in 1749 Christian Heinrich Kaendler, assembler and brother of the sculptor Johann Joachim Kaendler, was commissioned to inventory and number the existing molds in the factory. These he attempted to arrange chronologically, beginning with number 1 for the first mold made in 1731 and ending with 1090 for a mold made in December 1748.

The Oriental prototypes from which Nos. 1 A and B derive have been variously identified as Chinese and Japanese. Albiker (*op. cit.*, p. 124) describes the birds as copies after an unknown Chinese model. A somewhat similar pair of polychromed and gilded eagles formerly in the Ionides Collection was reproduced in color by Reinaecker in *Country Life Annual*, 1956, p. 55, among “Fantasies of Chinese Ceramic Art,” but when sold six years later at Sotheby’s (see above), they were called “Japanese, 17th Century.” A pair of Oriental eagles at Waddesdon Manor, Buckinghamshire, is classified as “Chinese, c. 1700.” One of these, with closed beak, is illustrated in Eriksen, *Waddesdon Manor, The James A. de Rothschild Bequest to the National Trust*, p. 64. The Waddesdon examples are 21½ and 22 inches in height, and therefore close in size to Nos. 1 A and B, as are also the Ionides eagles. The likelihood of Japanese rather than Chinese provenance for the prototype of Nos. 1 A and B seems the stronger of the two possibilities.

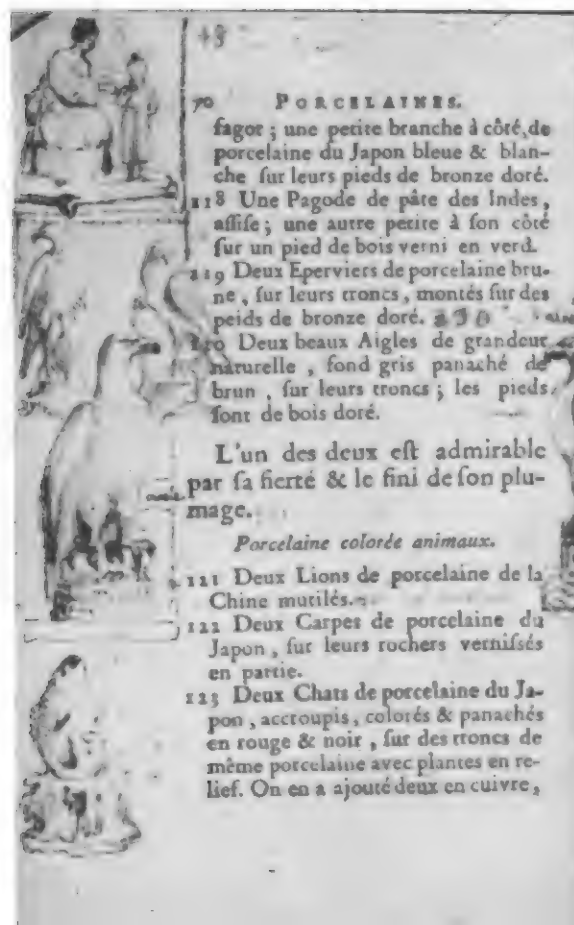
A pair of comparable Oriental eagles from the collection of Louis-Jean Gaignat (1697–1768), secretary to the king and Receveur des Consignations, was sold by Pierre Rémy, Paris, February 14–22, 1769, lot 120. Gabriel de Saint-Aubin sketched four views of these eagles, which were

modeled in two different poses, in the margins of his catalogue of that sale (see below). They appear on p. 70, in the section devoted to Chinese and Japanese porcelains. The whole was reproduced in 1921 under the title *Catalogues des Ventes et Livrets de Salons Illustrés par Gabriel de Saint-Aubin*, XI, with a foreword by Émile Dacier. The drawings show two views of an eagle in the pose of Nos. 1 A and B, in which the shading suggests pigmented markings. The description reads:

Deux beaux Aigles de grandeur naturelle, fond gris panaché de brun, sur leur troncs; les pieds sont de bois doré.

L’un des deux est admirable par sa fierté & le fini de son plumage.

*Facsimile of page 70 of the Gaignat sale catalogue from Catalogue des Ventes et Livrets de Salons Illustrés par Gabriel de Saint-Aubin. The Metropolitan Museum of Art Library*



## 2 A, B Pair of Birds of Paradise

(*Paradiesvögel*)

2 A: H. 12 (30.5); W. 4 ¼ (10.8); D. 3 ¼ (8.3).

2 B: H. 12 ⅝ (31.8); W. 4 ¼ (10.8); D. 3 ⅝ (8.6).

EACH bird, with one wing sharply upraised and its black beak wide open, is perched on a tall slender tree stump. The plumage is brilliantly painted with orange-red on the primaries, turquoise-blue on the upper parts, yellow-green on the breast, and maize-yellow on the under parts. There are conspicuous fanlike puce tufts under the wings, and the tail has extraordinary quill appendages, longer than the bird's body and terminating in violet whorls. The white tree stumps are enlivened with leafy green branches and tufts of mottled grass.

Each is marked on the unglazed underside of the base in black ink: No 280 over w; on No. 2 B a black dot follows the mark, and crossed swords painted in blue are barely discernible nearby.

Models created in January 1733 by Johann Joachim Kaendler (working 1731–1775).

REFERENCES: Connolly, *Art News*, Christmas edition 1957, p. 116 (illustrated).

Formerly in the Royal Saxon Collection, Dresden (probably), and that of Armand Esders, Paris.

The marks on these birds appear to be inventory marks identifying the porcelains as having belonged to the Royal Saxon Collection, Dresden. However, they differ from the earliest of the so-called "Johanneum" marks that relate to an inventory begun in 1721: they are painted black, without having first been cut into the porcelain; and they employ the abbreviation "No" in place of the usual "N." Considering that the models for

Nos. 2 A and B were not created until 1733, this alternative method of marking may be assumed to represent a later, unrecorded inventory. For a further discussion of Johanneum marks (the name is anachronistic), see note under Nos. 61 A and B.

Although these birds have been called quetzals in other catalogues, they are, in fact, largely fanciful, and were perhaps inspired by the South American birds of paradise.

Comparable birds were formerly in the collection of Ole Olsen, Copenhagen (Schmitz, *Generaldirector Ole Olsens Kunstsamlinger*, II, no. 1359 a, b, pl. xxxi). Others are now in the collection of Irwin Untermyer, New York (Hackenbroch, *Meissen and Other Continental Porcelain in the Irwin Untermyer Collection*, p. 14, fig. 15) and in the Staatliche Porzellansammlung, Dresden (Albiker, *Die Meissner Porzellantiere im 18. Jahrhundert*, 1935, no. 102, pl. xxvii; 1959, fig. 102).

A pair from the Royal Saxon Collection was sold at R. Lepke, Berlin, October 7–8, 1919, lots 115, 116 (illustrated in catalogue, pl. 13); another pair was sold by Ball – Graupe, Berlin, March 15, 1933, lot 49 (illustrated in catalogue, pl. 2).

The Meissen manufactory *Jahrbuch* for January 1733, XIX, p. 51, records under Kaendler's name:

Another small bird the size of a finch, with 2 large and 2 small wings, a long bill, and the tail consisting of 2 long feathers which develop at the end into a double ring (noch ein kleinen Vogel in Grösse eines Finken, hat Flügel 2 grosse und 2 kleine, einen langen Schnabel, und der Schwanz bestehet in 2 langen Federn, welche sich am Ende in einen doppelten Ring verwandeln).



### 3 A,B Pair of Magpies

(*Elstern*)

3 A: H. 22¼ (56.5); W. 9 (22.9); D. 4¼ (10.8).

3 B: H. 21¼ (54.0); W. 10 (25.4); D. 5⅝ (14.4).

EACH bird, with long tail erect and wide-open beak, is perched in a highly animated pose on a spiral tree stump. The plumage is largely black, relieved with a broad band of white running from the shoulder to the rump, and narrow stripes of white marking the primaries and encircling the eyes. There is a subtle and barely noticeable veining of olive green on the upper wing coverts. The perches are molded with leafless twigs, moss, and tufts of grass; on No. 3 A these are yellow-green and soft turquoise, and on No. 3 B they are left uncolored.

Each is marked at the lower edge of the base with crossed swords painted in blue under the glaze; No. 3 A is marked on the unglazed underside of the base in black ink: IIE; and No. 3 B: No. 281 over W.

Models created in February 1733 by Johann Joachim Kaendler (working 1731–1775).

These birds are representations of the European magpie, *Pica pica*.

The numerical mark suggests that No. 3 B was formerly in the Royal Saxon Collection, Dresden (see under Nos. 2 A and B for an explanation of this type of “Johanneum mark”).

A single magpie is in the collection of Ernst Schneider, at the Schloss Jägerhof, Düsseldorf (Rückert, *Meissener Porzellan 1710–1810*, no. 1105, pl. 271). A pair is in the collection of Irwin Untermyer, New York (Hackenbroch, *Meissen and Other Continental Porcelain in the Irwin Untermyer Collection*, p. 5, fig. 4). Others were in the Royal Saxon Collection, now the Staatliche Porzellansammlung, Dresden (Albiker, *Die Meissner Porzellantiere im 18. Jahrhundert*, 1935, nos. 60, 61, pl. XX; 1959, figs. 80, 81).

Some from the Royal Saxon Collection, Dresden, were sold at R. Lepke, Berlin, October 7–8, 1919, lots 103, 104 (illustrated in catalogue, pl. 9). One from an unidentified collection was sold at Ball – Graupe, Berlin, June 28, 1932, lot 146 (illustrated in catalogue, pl. 22). A pair from the collection of Ole Olsen, Copenhagen (Schmitz, *Generaldirektor Ole Olsens Kunstsamlinger*, II, no. 1358 a, b, pl. XXXII), was sold at Winkel-Magnussen's, Copenhagen, May 10, 1948, lot 243 (illustrated in catalogue, p. 39).

An entry in the Meissen manufactory *Jahrbuch* for February 1733 under Kaendler's name appears to refer to this model:

1 Magpie, lifesize (1 Aelster in Lebensgrösse).





## 4 A,B Pair of Golden Orioles

(*Pirole*)

4 A: H. 10¼ (26.1); W. 6 (15.3); D. 4 (10.2).

4 B: H. 10¼ (26.1); W. 5¾ (14.7); D. 4½ (11.4).

EACH bird, its head sharply turned toward the tail, its body painted a pale yellow with black wings dappled with the same color, is perched on a gnarled and foliated tree stump of medium height from which spring sprays of yellow-green leaves. The long beak is copper-colored, and the legs are barred with the same color. The pose of each is not identical, for No. 4 B's wings are slightly extended, the right farther than the left, thus displaying more of the yellow underside.

No. 4 B is marked on the unglazed underside of the base with crossed swords painted indistinctly in blue; No. 4 A is unmarked.

Models created in March 1734 by Johann Joachim Kaendler (working 1731–1775).

REFERENCES: Connolly, *Art News*, Christmas edition 1957, p. 117 (4 A illustrated).

The species represented is *Oriolus oriolus*, native to Europe, Asia, and Africa.

Schnorr von Carolsfeld, in *Porzellansammlung Gustav von Klemperer*, p. 211, mentions an earlier model completed in July 1733 by Kaendler. The model was clearly popular, for derivative versions by J. G. Ehder (see No. 14) and P. O. Reinicke are also known.

Comparable golden orioles are recorded in the collections of Ernst Schneider at the Schloss Jägerhof, Düsseldorf (illustrated in Hackenbroch, *Keramik-Freunde der Schweiz*, April 1960, opp. p. 6); Mr. and Mrs. Lesley G. Shaefer, New York; and the Duke of Windsor, Paris.

Others are recorded by the Staatliche Museen, Berlin (*Verzeichnis der Neuerwerbungen seit 1933*,

p. 162, nos. 120, 121, formerly in the Feist Collection). Examples in the Staatliche Porzellansammlung, Dresden, are illustrated in Albiker (*Die Meissner Porzellantiere im 18. Jahrhundert*, 1935, no. 112, pl. XXIX; 1959, figs. 104, 105); and in Handt and Rakebrand, *Meissner Porzellan des Achtzehnten Jahrhunderts, 1710–1750*, pl. 72. The model is also represented at the State Hermitage Museum, Leningrad (*Staryé-Gody*, May 1911, pl. 29).

Still others are recorded in the C. H. Fischer Collection, Dresden, sold at J. M. Heberle, Cologne, October 22–25, 1906, lots 192, 193 (illustrated in catalogue, pl. 5); the Royal Saxon Collection, sold at R. Lepke, Berlin, October 7, 1919, lots 107, 108 (illustrated in catalogue, pl. 12); the Erich von Goldschmidt-Rothschild Collection, Berlin, sold at Ball – Graupe, Berlin, March 23–25, 1931, lot 453 (illustrated in catalogue, pl. 80); and in an anonymous sale at Ball – Graupe, Berlin, June 28, 1932, lot 140 (illustrated in catalogue, pl. 20). One from an unidentified collection was sold at Christie's, London, March 22, 1965, lot 157 (illustrated in catalogue).

The Meissen manufactory *Jahrbuch* contains two references to orioles by Kaendler, cited by Schnorr von Carolsfeld (*op. cit.*, p. 211). For July 1733:

A bird of moderate size, called an oriole, sitting on a base  
(einen Vogel von mittelmässiger Grösse, eine Bier  
Eule genannt, auf einem Postament sitzend).

For March 1734:

1 bird of medium size finished, called an oriole  
(1 Vogel von mittelmässiger Grösse gefertigt, welcher  
eine Bier Eule genannt wird).



## 5 Golden Oriole

(*Pirol*)

H.  $10\frac{1}{4}$  (26.1); W.  $5\frac{3}{8}$  (13.7); D.  $3\frac{3}{4}$  (9.5).

COMPARABLE to No. 4 A, but differing in minor details. The beak is slightly open, revealing a rippling tongue. The wings, solid black at the shoulder, have elongated C-scrolls in yellow outlining the tips of the principal feathers. The legs are black. Three coral-red cherries and sprigs of small blue blossoms spring from the supporting tree stump.

The bill has been restored and is slightly shorter than in other known examples.

Impressed on the unglazed underside of the base: 6.

Model created in March 1734 by Johann Joachim Kaendler (working 1731–1775).

No. 5 was cast from the same mold as No. 4 A; the base has been modified by hand tooling.

For comparable examples in other collections, see under Nos. 4 A and B.



## 6 A,B Pair of European Kingfishers

(*Eisvögel*)

6 A: H. 8  $\frac{3}{8}$  (21.3); W. 5  $\frac{1}{4}$  (13.4); D. 3  $\frac{1}{4}$  (8.3).

6 B: H. 9 (22.9); W. 5 (12.7); D. 3  $\frac{1}{4}$  (8.3).

EACH stub-tailed green bird, with a long black bill, is perched on a base of rockwork. The dappled, grass-green upper parts have two oval patches of pale blue at the center of the back. In the male (No. 6 B), the wing primaries are striped in black, edged in russet-brown, the latter matching the under parts. In the female (No. 6 A) the primaries are green, tipped with black, and the under parts are streaked with chestnut-brown. Bulrushes and tufts of vegetation in turquoise and jade-green spring from the jagged bases.

Unmarked.

Models created in 1735 by Johann Joachim Kaendler (working 1731–1775).

REFERENCES: Connolly, *Art News*, Christmas edition 1957, p. 117 (illustrated).

Formerly in the collection of Baron and Baroness C. G. von Seidlitz, Paris.

Another version, by J. F. Eberlein (working with Kaendler 1735–1749), was executed in 1739. The species depicted is the kingfisher, *Alcedo atthis*.

Another example is in the collection of Ernst Schneider at the Schloss Jägerhof, Düsseldorf. A modern copy, fashioned after the Kaendler original, is recorded at the Schauhalle, Meissen (Albiker, *Die Meissner Porzellantiere im 18. Jahrhundert*, 1935, no. 122, pl. xxxi).

A single kingfisher, varying somewhat in coloration, in the collection of Baron von Born, Budapest, was sold at R. Lepke, Berlin, December 4, 1929, lot 135 (illustrated in catalogue, pl. 7). A comparable example from an unidentified collection was sold at Ball – Graupe, Berlin, June 28, 1932, lot 139 (illustrated in catalogue, pl. 21).





## 7 A,B Pair of Cockatoos

(*Kakadus*)

7 A: H. 7% (19.4); W. 8% (21.3); D. 6% (15.6).

7 B: H. 8% (21.0); W. 6% (17.0); D. 3% (9.3).

EACH bird, vigorously modeled and boldly colored, with a “war bonnet” crest, is perched on a gnarled tree stump. No. 7 A is posed with unfurled wings, lowered head, and gaze directed downward. No. 7 B is in an alert pose with open beak and closed wings. The vivid crests are green, orange-red, and blue, colors repeated in the wing tips and tails. On No. 7 A the area surrounding the eyes is a pale mottled yellow-green; on No. 7 B it forms a circle of bright orange-red. The legs and claws of both are pale flesh-pink and on No. 7 B are additionally barred in orange. The perch of No. 7 A is encrusted with splotched gray-green and yellow leaves, while No. 7 B has tiny red berries on a branch with pea-green leaves.

Unmarked.

Models created in June 1737 by Johann Friedrich Eberlein (working 1735–1749).

REFERENCES: Connolly, *Art News*, Christmas edition 1957, p. 116 (illustrated).

Formerly in the collection of Catalina von Pannwitz, Hartekamp, the Netherlands.

The model does not appear to represent a known species.

A cockatoo that seems to represent the type of No. 7 B, although described as 35 cm. high and by Kaendler, 1732, is in the collection of Aimé Martinet, Geneva (illustrated in color in Ducret, *German Porcelain and Faience*, no. 9). An example comparable to No. 7 B (one of a pair) is in the collection of Baron Edward de Rothschild, Geneva. A modern cast is recorded at the Schauhalle, Meis-

sen (Albiker, *Die Meissner Porzellantiere im 18. Jahrhundert*, 1935, no. 100, pl. xxvii; 1959, fig. 129 [only one bird illustrated]).

An example comparable to No. 7 B, from the collection of Walter von Pannwitz, Munich, was sold at H. Helbing, Munich, October 24–25, 1905, lot 306 (illustrated in catalogue, pl. lv). A duplicate of No. 7 A, from an unidentified collection, was sold at Ball – Graupe, Berlin, March 15, 1933, lot 58 (illustrated in catalogue). Two examples from the same mold as No. 7 B, with Louis XV gilt-bronze mounts, were sold from the collection of Prince Henckel-Donnersmarsch, Sweden, at Sotheby's, London, May 20, 1958, lot 144 (illustrated in catalogue); they were subsequently sold from the collection of René Fribourg at Sotheby's, June 25, 1963, lot 30 (illustrated in catalogue). Two other examples were sold at Sotheby's, February 24, 1959, lot 138 (illustrated in catalogue). A pair of cockatoos from the Palmer estate was sold at Christie's, London, November 2, 1964, lot 119 (illustrated in catalogue).

These models are not to be confused with a slightly larger version (35 cm. in height), combining the stooping pose of No. 7 A and the closed wings of No. 7 B. That model was created by Kaendler in 1734 and was reissued in 1780. An example of the Kaendler version is at the Rijksmuseum, Amsterdam; a later version is at the Schauhalle, Meissen (Albiker, *op. cit.*, 1935, no. 98, pl. xxvii).

For another example, cast from the same mold as No. 7 B, see No. 8.

## 8 Cockatoo

(*Kakadu*)

H.  $8\frac{1}{2}$  (21.6); W.  $6\frac{1}{2}$  (16.5); D.  $3\frac{5}{8}$  (9.3).

THE COMPACTLY modeled bird, with open brown beak, is perched on a low stump. Its lowered head bristles with a panache of long feathers enameled orange-red, sky-blue, puce, yellow, and green, matching the wing primaries and the tail; the orange-red is repeated in the eyes. The secondaries and the legs, which are barred, are canary-yellow. The back is yellow delicately streaked in gray, while the under parts are reserved in white. On the base below the supporting branches a sparse cluster of blue-green foliage emerges from a clump of moss.

Unmarked.

Model created in June 1737 by Johann Friedrich Eberlein (working 1735–1749).

REFERENCES: Connolly, *Art News*, Christmas edition 1957, p. 116 (illustrated).

Formerly in the collection of Baron and Baroness C. G. von Seidlitz, Paris.

The model does not appear to represent a known species.

For comparable examples, see under No. 7 B, which was cast from the same mold.







## 9 A, B Pair of Miniature Swans, Mounted in Gilt Bronze

(*Schwäne*)

9 A: (overall) H.  $4\frac{1}{2}$  (11.4); W.  $3\frac{3}{4}$  (9.5); D. 3 (7.7).  
(porcelain) H.  $3\frac{3}{8}$  (9.8); W.  $3\frac{1}{2}$  (8.9);  
D. 2 (5.1).

9 B: (overall) H.  $4\frac{1}{2}$  (11.4); W.  $3\frac{3}{4}$  (9.5); D. 3 (7.7).  
(porcelain) H.  $3\frac{3}{8}$  (9.8); W.  $3\frac{1}{2}$  (8.9);  
D.  $2\frac{1}{8}$  (5.4).

EACH bird, with sharply S-curved neck and a black mask that pales into white behind the head, rests on an oval mound molded with leaf imbrications. The open beak is bordered by a narrow white band of teeth with flat crowns. The legs and feet are lustrous, solid black. Each bird is mounted upon a modern gilt-bronze plinth of rococo design, stamped with the initials JB on the underside.

Each is marked at the lower edge of the base with crossed swords painted in blue under the glaze.

Models possibly created 1737–1741; by Johann Joachim Kaendler (working 1731–1775) or Johann Friedrich Eberlein (working 1735–1749).

The species represented is the mute swan *Cygnus olor*, native to Europe and Asia.

A similar pair of miniature swans from the collection of René Fribourg, New York, was sold at Sotheby's, London, June 25, 1963, lot 14 (illustrated in catalogue).

It seems reasonable to suppose that free-standing swans may have constituted a part of that famous *chef-d'oeuvre* of the Meissen factory, the monumental Swan Service, made for Count Heinrich von Brühl between 1737 and 1741 by Kaendler and Eberlein working in collaboration. Savage (*18th-Century German Porcelain*, fig. 19b) illustrates two models of swans, which he assigns to this great service, one of them corresponding

to No. 34 in this catalogue, later in date than Nos. 9 A and B. Swans adapted for a functional purpose are illustrated by two bonbon dishes formerly at the Berlin Schloss (illustrated in Albiker, *Die Meissner Porzellantiere im 18. Jahrhundert*, 1935, nos. 271, 272, pl. LXVIII; 1959, figs. 228, 229). These were modeled in the full round with little concession to their function as containers. A matching swan-shaped sauceboat by Eberlein, in the collection of Ernst Schneider at Schloss Jägerhof, Düsseldorf (Rückert, *Meissener Porzellan 1710–1810*, no. 514, pl. 129), is generally considered to have been made for Count Brühl's service. The same swan motif appears in a vigorously modeled sugar caster and a teapot in the Untermyer Collection, New York (see Hackenbroch, *Meissen and Other Continental Porcelain in the Irwin Untermyer Collection*, p. 142, fig. 132, and p. 157, fig. 148, where they are also assigned to the Swan Service).

It is generally accepted that every one of the 2,200 pieces made for the Swan Service bore the von Brühl arms, yet none of the above-mentioned objects carries them. It may be conceded, however, that it would have been impractical to paint arms on objects having such uneven bases.

At any event, the forceful modeling of Nos. 9 A and B is stylistically close to that of the examples mentioned as associated with the Swan Service (compare the more suavely modeled swans Nos. 33 A and B, dating from 1747). Therefore, a date of about 1737–1741 is tentatively assigned to this pair of miniature swans.

## 10 A, B Pair of Jays

(Eichelhäher)

10 A: H. 15 $\frac{3}{8}$  (39.1); W. 10 (25.4); D. 8 $\frac{1}{2}$  (21.6).

10 B: H. 17 (43.2); W. 10 $\frac{3}{8}$  (26.4); D. 8 $\frac{3}{4}$  (22.3).

EACH vigorously modeled bird, with lowered head and open beak, is perched on a stout tree stump. The male (No. 10 A) has a speckled buff crown grading into streaks of pale blue and then into brown pencilings on the neck. The wings are cobalt-blue at the shoulder, the primaries black and white, and the back powder-blue. The blue wing coverts are barred in black and white. The rump is brown and white, and the tail black. The female (No. 10 B) has finer markings on the crown; the back is a grayer blue, and the effect of the wing colors is one of less contrast. The base of each has patches of vegetation including oak leaves and acorns. On No. 10 A there is a large red squirrel with a plumed tail; on No. 10 B caterpillars and a large brown beetle enliven the composition.

No. 10 A is marked on the unglazed underside of the base with crossed swords painted indistinctly in blue, and impressed: 26; No. 10 B is unmarked.

Models created in October 1739 by Johann Joachim Kaendler (working 1731-1775).

REFERENCES: Connolly, *Art News*, Christmas edition 1957, p. 117 (illustrated).

Formerly in the collections of J. Pierpont Morgan, London; Baron and Baroness C. G. von Seidlitz, Paris.

The species represented is *Garrulus glandarius*.

Comparable jays are in the collections of Ernst Schneider at Schloss Jägerhof, Düsseldorf, and of Irwin Untermyer, New York (Hackenbroch, *Meissen and Other Continental Porcelain in the Irwin Untermyer Collection*, p. 4, fig. 3). Others are in the Bayerisches Nationalmuseum, Munich (Hofmann, *Das Europäische Porzellan des Bayerischen*



*Nationalmuseums*, nos. 223, 224; see also Albiker, *Die Meissner Porzellantiere im 18. Jahrhundert*, 1935, no. 106, pl. xxviii; 1959, fig. 88); the Museo "Duca di Martina," Villa Floridiana, Naples; and the Residenz, Munich (Rückert, *Meissener Porzellan 1710–1810*, no. 1108, pl. 272).

A comparable pair from the collection of Walter von Pannwitz was sold at H. Helbing, Munich, October 24–25, 1905, lots 354, 355 (illustrated in catalogue, pl. lxxii, erroneously numbered 355, 356). A jay of the model represented by No. 10 A was in the C.H. Fischer Collection, Dresden, sold at J. M. Heberle, Cologne, October 22–25, 1906, lot 455 (illustrated in catalogue, pl. xxvii). Another in the pose of No. 10 B, though with a squirrel below, was in an unidentified collection sold at Ball – Graupe, Berlin, March 15, 1933, lot 30 (illustrated in catalogue, pl. 6). A pair comparable to Nos. 10 A and B, with modern gilt-bronze mounts, was sold from the collection of Virginia M. Rosenthal, New York, at Parke-Bernet, New York, April 13–14, 1945, lot 231 (illustrated in catalogue). Another pair, also with modern gilt-bronze mounts, formerly in the collection of F. Mannheimer, was sold at F. Muller, Amsterdam, October 14–15, 1952, lot 272 (illustrated in catalogue). An example comparable to No. 10 A was sold from the collection of Ole Olsen, Copenhagen, at Winkel-Magnussen's, Copenhagen, May 4–8, 1953, lot 699 (illustrated in catalogue); still another in the collection of Thelma Chrysler Foy was sold at Parke-Bernet, New York, May 23, 1959, lot 622 (illustrated in catalogue); it was dated "about 1760." An example from an unidentified collection (formerly in that of Baron Gustave de Rothschild, Paris) was sold at Christie's, London, May 30, 1963, lot 45 (illustrated in catalogue, pl. 8). A pair with Louis XV gilt-bronze mounts was sold at Sotheby's, London, November 20, 1964, lot 134 (illustrated in catalogue).

Two entries in the Meissen manufactory *Jahrbuch* under Kaendler's name refer to this model. One is mentioned under January 1740, XXXI, p. 253, supplement:



1 lifesize jay sitting on a stump, represented as in nature, next to which is a squirrel, lifesize, sitting on a branch, modeled in clay, in addition to other embellishments also to be found there (1 Eichel Gabicht in Lebensgrösse auf einem Stock sitzend, natürlich vorgestellt, neben dem ist ein Eichhorn in Lebensgrösse auf 1 Ast sitzend in Thon poussiert, nebst anderen daran befindlichen Zierrathen).

The other is a listing for May 1740, XXXIII, p. 101:

Divers oak leaves along with other appurtenances, with which to adorn the jays, modeled in clay (Annoch unterschiedliche Eichel Blätter nebst anderem Zubehör, die Eichel Gabichte damit zu verziern, in Thon poussieret).

In Kaendler's own list of fees, the *Taxa*, 1740–1748, is the entry:

1 jay also sitting on a stump, next to which a squirrel, lifesize, sits on a branch. 5 Thalers (1 Eichel Gabicht gleichfalls auf einem Stocke sitzend, neben welchem ein Eichhorn in Lebensgrösse auf einem Aste sitzt. 5 Thlr).

Evidence of a similar model by Ehder is given in the *Jahrbuch* for October 1743 (from Rückert, *op. cit.*, p. 196):

A stump on which the jays come to sit, newly modeled (1 Stück Baum, worauf die Eichel Gabichte zu sitzen kommen, neu bossirt).

## 11 Parakeet

(*Sittich*)

H. 13 (33.0); W. 6¼ (17.2); D. 4½ (11.4).

ALERTLY posed upon a tall tree stump, the figure turns its head sharply over its left shoulder. Its long straight tail is supported upon a truncated branch springing from the lower part of the tree stump. The plain ivory-yellow neck and breast are in marked contrast to the multicolored head, wings, and tail, which show areas of puce, pale turquoise, yellow, and blue. The colors and modeling of the head create the effect of a hood. The brown legs, strongly barred with black, straddle the top of the stump from which three-lobed yellow-green leaves emerge. There is a single flower on the rocky base.

Unmarked.

Model created in 1740 by either Johann Joachim Kaendler (working 1731–1775) or Johann Gottlieb Ehder (working 1739–1750) (see below).

REFERENCES: Connolly, *Art News*, Christmas edition 1957, p. 116 (illustrated).

Formerly in the collection of Catalina von Pannwitz, Hartekamp, the Netherlands.

The records at Meissen are ambiguous in assigning this model to both Kaendler and Ehder during 1740. It is not clear whether collaboration is implied, or whether two similar figures were made. The species is apparently fanciful, at least as far as its coloring is concerned.

A comparable example in the Hermitage collection was published in *Staryé-Gody*, May 1911, pl. 29. Another, at Schloss Moritzburg, is illustrated in Albiker, *Die Meissner Porzellantiere im 18. Jahrhundert*, 1935, no. 88, pl. xxvi; 1959, fig. 94.

Two examples of the same model (each one of a pair) from an unidentified collection were sold at Ball – Graupe, Berlin, March 15, 1933, lots 52, 57 (illustrated in catalogue, pls. 11, 13).

Three entries in the Meissen manufactory *Jahrbuch* mention the model, calling it a parrot, however. Two refer to Kaendler, dated June 1740, XXXIII, p. 101:

1 parrot modeled in clay, the large type for Mons.

Huiet, that it may be seen as a companion to the parrot made earlier by me (1 Pappagoy in Thon poussieret, grosse Sorte für Mons. Huiet, dass solcher gegen den ehemals von mir gefertigten Pappagoy siehet);

and p. 111:

2 parrots of proper size sitting on a large branch, modeled in clay for Mons. Huiet. To be sure these are to be seen as a pair (2 Pappagoyen von ziemlicher Grösse auf einem grossen Ast sitzend in Thon poussieret für Mons. Huiet. Zwar dass solche gegeneinander sehen).

Another, under the same date and volume, p. 114, is claimed for Ehder:

3 parrots in clay finished with all accessories (3 Papageien in Ton verputzt nebst allem Zubehör).





## 12 Amazon Parrot

(*Amazonenpapagei*)

H. 5 7/8 (14.4); W. 6 5/8 (16.8); D. 3 5/8 (9.2).



THIS boldly modeled figure, with lowered head, unfolding wings, and sharply drooping tail, is poised, its body almost horizontal, as if it were peering at the foliage below. Its plumage is in a low key of green, with streaked olive areas interrupted by patches of yellow and gray-blue in the crown, wings, and tail. A black beak and legs of rust-brown further characterize the figure. The perch is a short conical stump with green foliage and three brown fungus growths.

Marked on the underside of the base with crossed swords, painted in deep blue, accompanied by an M in black.

Model created about 1740 by Johann Joachim Kaendler (working 1731–1775).

Formerly in the collection of Baroness Renée de Becker, New York.

Allowing for slight artistic license in the coloring, the figure may be taken to represent the blue-fronted Amazon parrot (*Amazona aestiva*), native to Brazil, Argentina, Paraguay, and Bolivia.

Comparable Amazon parrots are recorded in the collections of Irwin Untermyer, New York (Hackenbroch, *Meissen and Other Continental Porcelain in the Irwin Untermyer Collection*, p. 10, fig. 9); and at the Staatliche Museen, Berlin (*Verzeichnis der Neuerwerbungen seit 1933*, p. 160, no. 116).

An example mounted with several other species of Meissen birds, on a gilt-bronze clock, from an unidentified collection, was sold at Ball – Graupe, Berlin, March 15, 1933, lot 62 (illustrated in catalogue, pl. 1).

### 13 A, B Pair of Thrushes

(*Drosseln*)

13 A: H. 8 (20.4); W.  $7\frac{1}{4}$  (18.5); D.  $3\frac{3}{4}$  (9.5).

13 B: H. 8 (20.4); W.  $7\frac{1}{8}$  (18.2); D.  $3\frac{1}{2}$  (8.9).

EACH thrush has a blue-green head and back, and outer wing feathers in canary-yellow bordered with black. The male (No. 13 B) has a large patch of chestnut-brown at the throat, which is paler on the female (No. 13 A). The coral color of the sharp, strong bills matches the legs, which are barred in black. Low, gnarled stumps emerging from rocks and partly covered with dappled green shrubbery serve as supports. There are small blue flowers with yellow centers below the left foot of No. 13 B.

Each is marked at the lower edge of the base with crossed swords painted in blue under the glaze.

Models created about 1740; attributed to Johann Joachim Kaendler (working 1731–1775).

REFERENCES: Connolly, *Art News*, Christmas edition 1957, p. 117 (illustrated).

Formerly in the collections of the Earl of Beau-

champ, Madresfield Court, Malvern Link, Worcestershire; Baron and Baroness C. G. von Seidlitz, Paris.

The species represented is one of the many common varieties of thrushes.

The model is known with several color variations. A pair in a private collection at Dresden is represented in Albiker, *Die Meissner Porzellantiere im 18. Jahrhundert*, 1959, figs. 133, 134. A comparable pair, differently colored, is in the collection of Ernst Schneider, at Schloss Jägerhof, Düsseldorf (Rückert, *Meissener Porzellan 1710–1810*, nos. 1119, 1120, pl. 275). Another is in the collection of Irwin Untermyer, New York (Hackenbroch, *Meissen and Other Continental Porcelain in the Irwin Untermyer Collection*, p. 7, fig. 6).

A single thrush in the pose of No. 13 A was in the collection of C. H. Fischer, Dresden, sold at J. M. Heberle, Cologne, October 22–25, 1906, lot 694 (illustrated in catalogue, p. 102). A similar example from an unidentified collection was sold at Ball – Graupe, Berlin, June 28, 1932, lot 145 (illustrated in catalogue). Another, also from an unidentified collection, was sold at Ball – Graupe, Berlin, March 15, 1933, lot 28 (illustrated in catalogue, pl. 5); a date of about 1745 was assigned to it.





## 14 Golden Oriole

(*Pirol*)

H. 11 $\frac{3}{8}$  (28.9); W. 6 $\frac{1}{8}$  (15.6); D. 4 (10.2).

THE YELLOW and black figure, with head raised and sharply turned toward the tail, is perched upon a tall, slender tree stump. The chestnut-brown beak is open, revealing a rippling brown tongue. The wings, thrust slightly forward and outward at the shoulders, are patterned with yellow V shapes outlining the ends of the larger feathers; their tips overlap the tail, which terminates in a yellow bar. Legs and feet are gray, closely barred with black.

Marked at the lower edge of the base with crossed swords painted in blue under the glaze.

Model created 1740–1741; attributed to Johann Gottlieb Ehder (working 1739–1750).

This is a later version of the model by Kaendler represented by No. 4 B.

Schnorr von Carolsfeld (*Porzellansammlung Gustav von Klemperer*, no. 782) attributes a further variant, completed in January 1747, to P. Reinicke. The height is given as 26 cm.

A pair of golden orioles by Ehder, formerly in the Royal Saxon Collection, Dresden, is in the collection of Irwin Untermyer, New York (Hackenbroch, *Meissen and Other Continental Por-*

*celain in the Irwin Untermyer Collection*, p. 6, fig. 5). For a single example mounted on a chandelier, see *ibid.*, p. 144, fig. 133.

Comparable orioles have been attributed to Kaendler, although they appear to be closer to the work of Ehder. See a model from the Siegfried Salz Collection, sold at Cassirer—Helbing, Berlin, March 26–27, 1929, lot 48 (illustrated in catalogue, pl. 111). Another example of the Ehder type is an oriole from a private collection (Geheimrat W., Dresden), which was sold at R. Lepke, Berlin, February 24–26, 1937, lot 469 (illustrated in catalogue, pl. 16).

The Meissen manufactory *Jahrbuch*, XXXIII, p. 8, records under Ehder for January 1740:

1 oriole cast in clay (1 Bierohle in Thon verputzt).

For November 1741, p. 290:

1 oriole precisely modeled (1 Bierohle rein bossiert).

The Reinicke version is described in the notices for January 1747, p. 36:

1 oriole modeled in clay (1 Bier-Ohle in Thon boussiert).

See also Nos. 4 A and B and 5.

## 15 A,B Two Hoopoes

(*Wiedehopfe*)

15 A: H. 12 (30.5); W. 7 (17.8); D.  $4\frac{7}{8}$  (12.4).

15 B: H. 12 (30.5); W. 7 (17.8); D.  $5\frac{1}{4}$  (13.4).

THE BIRDS are identically posed, varying only slightly in their patterning. Each has a prominent V-shaped double crest of erect plumes, and the head and neck are finely streaked with rufous brown and black. The wings are barred with black and white, in a pattern continuing across the back, while the tail is solid black. The legs are gray-blue, striped with black. Oak leaves and acorns, painted green and brown, ornament the stumps, one of which (No. 15 B) is further decorated with a large black and brown stag beetle.

Each is impressed on the unglazed underside of the base: 46. No. 15 A is also marked on the underside of the base with crossed swords painted in blue (faintly discernible).

Model probably created in August 1741 by Johann Gottlieb Ehder (working 1739–1750).

REFERENCES: Connolly, *Art News*, Christmas edition 1957, p. 117 (illustrated).

Formerly in the collection of Catalina von Pannwitz, Hartekamp, the Netherlands.

The birds are of the species *Upupa epops*, widely distributed throughout Europe, Africa, India, and elsewhere.

Comparable hoopoes by Kaendler and Ehder are in the collections of Irwin Untermyer, New York (Hackenbroch, *Meissen and Other Continental Porcelain in the Irwin Untermyer Collection*, p. 3, fig. 2); the Landesgewerbemuseum, Stuttgart (Albiker, *Die Meissner Porzellantiere im 18. Jahrhundert*, 1935, no. 114, pl. xxix); the Museo "Duca di Martina," Villa Floridiana, Naples; a single hoo-

poe, formerly in the Royal Saxon Collection, Dresden, is illustrated in Berling (*Dissertation Programme . . . Meissen*, p. 37, fig. 75); another is in Schloss Moritzburg (Albiker, *op. cit.*, 1935, no. 113, pl. xxix; 1959, fig. 132 [different view]).

Other examples were sold from the collection of Walter von Pannwitz, Munich (H. Helbing, Munich, October 24–25, 1905, lots 270, 271 [illustrated in catalogue, pl. xlv]); at an anonymous sale, Ball – Graupe, Berlin, March 15, 1933, lot 44 (illustrated in catalogue, pl. 10); and from the collection of Virginia M. Rosenthal, New York (Parke-Bernet, New York, April 13–14, 1945, lot 226 [illustrated in catalogue]).

A model for a single hoopoe was created earlier by Kaendler. An entry in the Meissen manufactory *Jahrbuch* under his name for July 1736 reads:

1 bird finished, the hoopoe so-called, life-size, as if he rests on a branch overgrown with leaves (1 Wiedehopfen den sogenannten Vogel in Lebensgrösse gefertigt wie er auf einem Aste mit Blättern bewachsen ruhet).

A pair of hoopoes is assigned to Ehder in the same source, under the date August 1741:

2 birds, called the hoopoe, on trees, modeled in clay (2 Vögel, der Wiedehopp genannt, auf Bäumen, in Thon bossirt).

The authorship of such models must be decided mainly on stylistic grounds, although references to the modeling of accessories, as in the *Jahrbuch* entries above, sometimes shed light, here in favor of Ehder.



## 16 A,B Pair of Indian Parakeets, Mounted in Gilt Bronze

(*Sittiche*)

16 A: (overall) H.  $13\frac{1}{16}$  (33.1); W. 9 (22.8);  
D.  $7\frac{1}{2}$  (19.0).  
(porcelain) H.  $11\frac{1}{2}$  (29.1); W. 7 (17.8);  
D. 6 (15.3).

16 B: (overall) H. 14 (35.6); W.  $8\frac{3}{4}$  (22.2);  
D.  $7\frac{1}{2}$  (19.0).  
(porcelain) H.  $12\frac{1}{4}$  (31.1); W. 8 (20.4);  
D.  $5\frac{5}{8}$  (14.4).

EACH long-tailed parakeet has predominantly lettuce-green plumage, except at the tips of wings and tail, where delicate brown pencilings shade to a gray-blue toward the end. At the back of the head a crescent of mottled chalky blue is bordered by a thin purple line. The purple beak shades into dark stone gray at the tip. One bird (No. 16 A) raises a morsel of food to its beak with its left foot, while its companion clasps the perch with both feet. Each tall tree stump is represented as a gnarled and spiraled shaft from which jut branches bearing almond-shaped pale green leaves, dappled with yellow, interspersed with red and purplish cherries. The perches are further enlivened with a variety of insects including green and yellow caterpillars, brown beetles, and flies. Springing from the base of each are low green plants bearing amethyst-purple blossoms, and clusters of speckled brown fungi. A rococo mount of gilt bronze serves as a base. It consists of jagged rockwork and tumbled vegetation bordered by serpentine scrolls.

The mounts may conceal marks on the porcelain; each mount is stamped with the crowned C (see below) on the base of one of the scrolls.

Models created in June 1741 by Johann Joachim Kaendler (working 1731–1775); the mounts are French, dating from 1745–1749.

Formerly in the collections of Baron Max von Goldschmidt-Rothschild, Frankfurt am Main; Baroness René de Becker, New York.

The figures represent the Indian ring-neck

parakeet (*Psittacula krameri*), native to India, Africa, and China.

For a comparison with another pair in the collection, see Nos. 17 A and B. The model represented by No. 16 A is again seen in No. 25.

Comparable Meissen parakeets are recorded in the possession of Irwin Untermyer (Hackenbroch, *Meissen and Other Continental Porcelain in the Irwin Untermyer Collection*, p. 8, fig. 7); the Dresden Schloss (Albiker, *Die Meissner Porzellantiere im 18. Jahrhundert*, 1935, no. 89, pl. xxvi; 1959, fig. 95 [one only, relates to No. 16 A, and shows a different view from that in the earlier edition]); the Historisches Museum, Bern (*Weltkunst*, April 1, 1953, p. 7, fig. 1, formerly in the Kocher Collection); the Staatliche Museen, Berlin (*Verzeichnis der Neuerwerbungen seit 1933*, p. 158, no. 113, formerly in the Feist Collection); and the Staatliche Porzellansammlung, Dresden (colored yellow-green, orange-red, and yellow).

Others appear in the sale catalogues of the following collections: C. H. Fischer, Dresden (sold at J. M. Heberle, Cologne, October 22–25, 1906, lot 408 [illustrated in catalogue, pl. 5]); Siegfried Salz, Berlin (sold at Cassirer – Helbing, Berlin, March 26–27, 1929, lots 44, 45 [illustrated in catalogue, pl. 11]).

The Meissen manufactory *Jahrbuch*, XXXV, p. 172, records under Kaendler's name for June 1741:

For the Countess of Moschinska, an Indian bird of suitable size, modeled from life at her residence [presumably her palace at Dresden], and presented as if







he sits on a cherry branch and eats a piece of sugar from his claw (Für die Gräfin von Moschinska einen Indianischen Vogel von ziemlicher Grösse in dero Logis nach dem Leben in Thon poussieret und solchergestalt vorgestellet, wie er auf einem Kirschast sitzt und ein Stücklein Zucker aus der Pfote frisst).

Although Nos. 16 A and B and 17 A and B are products of the same molds, the feathers of the wings and tail were tooled after the casting, giving an individual appearance to each bird.

The crowned C was once interpreted as the mark of Caffiéri, Cressent, and Colson. However, Nocq (*Le Figaro Artistique*, April 17, 1924, pp. 2-4) suggested that it was a hallmark used on bronzes made during the period from March 5, 1745, to February 4, 1749. During these years taxes were levied on works made of various materials, stamped accordingly. Tin, for instance, was stamped F (for *étain fin*) or CE (for *claire étoffe*), according to the quality; lead was stamped I<sup>er</sup> p V (for *premier plomb vieux*). The C probably stands for *cuivre*. Verlet was later able to show (*Apollo*, July 1937, pp. 22, 23) that the crowned C cannot be the mark of a *ciseleur*, but must refer to the date of execution.

See also Volume II of this catalogue, Nos. 273 A and B.



## 17 A,B Pair of Indian Parakeets

(*Sittiche*)

17 A: H.  $11\frac{1}{4}$  (28.6); W.  $6\frac{5}{8}$  (16.8); D.  $3\frac{3}{8}$  (9.2).

17 B: H.  $12\frac{3}{8}$  (31.5); W. 6 (15.3); D.  $3\frac{3}{8}$  (9.8).

THE jade-green birds, except for coloring and minor details of modeling, are similar to Nos. 16 A and B. The female (No. 17 A), slightly more yellow than its companion, raises a morsel of food to its beak; its neck is ringed with a narrow band of rose-violet hatchings, broadening to a patch of pale blue at the back of the head. Some of the wing and tail feathers are tinted apple-green. The male (No. 17 B), with head turned sharply over its left shoulder, has a brilliant purple beak. A mantle of short feathers covering its head is edged with purple that grades into black at the front of the head. Its wing primaries are blue-green, penciled in brown, and the undersides of the wings and tail are canary-yellow. A tall, spiraling tree stump serves as a perch for each bird and carries sparse foliage of several varieties. Grape leaves edged in yellow conceal the top of the stump of No. 17 A,

which is also decorated with a large brown and black beetle and a barred yellow caterpillar above some yellow flowerettes and mushrooms. The perch of No. 17 B is hung with three dark aubergine cherries and almond-shaped yellow-green leaves.

Unmarked.

Models created in June 1741 by Johann Joachim Kaendler (working 1731–1775).

REFERENCES: Connolly, *Art News*, Christmas edition 1957, p. 116 (illustrated).

Formerly in the collection of Baroness Renée de Becker, New York.

For other examples in the collection, see Nos. 16 A and B (where additional comments on the models are made), and No. 28.





## 18 South American Parrot

(*Papagei*)

H.  $5\frac{1}{16}$  (13.5); W.  $3\frac{3}{8}$  (9.8); D.  $2\frac{1}{8}$  (5.4).

THE FIGURE is compactly modeled, with predominantly leaf-green plumage and iron-red wing tips. The upper plumage of the body is overlaid by a faint net-like pattern of pale aubergine color extending from the base of the open yellow mandibles to the pale clay-yellow tail. The bird stands on a low stump decorated with a cluster of gray mushrooms and a clump of leaves.

Marked on the unglazed underside of the base with crossed swords painted indistinctly in blue.

Model created about 1741 by Johann Joachim Kaendler (working 1731–1775).

REFERENCES: Connolly, *Art News*, Christmas edition 1957, p. 116 (illustrated).

Formerly in the collection of Herbert Gutmann, London.

The figure resembles the species *Pionospitta pileata* of southeastern Brazil and Paraguay.

This model was produced in varying colors and

patterns of plumage; see, for example, No. 19. A version in a Dresden private collection is illustrated in Albiker, *Die Meissner Porzellantiere im 18. Jahrhundert*, 1935, no. 95, pl. xxvi; 1959, fig. 96. Others are recorded in the collections of Ernst Schneider, at Schloss Jägerhof, Düsseldorf (Rückert, *Meissner Porzellan 1710–1810*, no. 1084, pl. 267), and the Staatliche Museen, Berlin (*Verzeichnis der Neuerwerbungen seit 1933*, p. 161, no. 115).

An example from an unidentified collection was sold at Ball – Graupe, Berlin, June 28, 1932, lot 149 (illustrated in catalogue, pl. 21). Parrots in several sizes were being made by 1741 as shown by the following extract from the Meissen manufactory *Jahrbuch*, XXXV, p. 172. The entry is dated October of that year, and is under Kaendler's name:

Another parrot of the smallest kind, newly modeled so that two may be seen as a pair (Annoch einen Pappagoy kleinste Sorte neu pouss. damit auch 2 gegeneinander sehen).



## 19 South American Parrot

(*Papagei*)

H.  $5\frac{5}{16}$  (13.8); W.  $3\frac{3}{4}$  (9.5); D.  $2\frac{1}{8}$  (5.4).

IN SIZE and pose this figure is similar to No. 18. The body plumage is green, with olive overtones that contrast with the deep lapis-blue of the wing primaries and the iron-red of the tail. Dark green foliage studded with a single aubergine flower embellishes the stump.

Unmarked.

Model created about 1741 by Johann Joachim Kaendler (working 1731–1775).

REFERENCES: Connolly, *Art News*, Christmas edition 1957, p. 117 (illustrated).

For comparable examples, see under No. 18.



## 20 South American Parrot

(*Papagei*)

H.  $5\frac{5}{8}$  (14.4); W. 4 (10.2); D.  $2\frac{3}{16}$  (5.6).

THIS stubby figure turns its head sharply over its right wing. The crown, back, and shoulders, of soft grass-green, are abruptly demarcated from the unfigured white throat and under parts. The shoulders are penciled with muted aubergine and dappled with cream; the wing tips show a zone of pale blue deepening to lapis, repeated upon the tail.

Marked on the unglazed underside of the base with crossed swords painted indistinctly in blue.

Model probably created about 1741 by Johann Joachim Kaendler (working 1731-1775).

REFERENCES: Connolly, *Art News*, Christmas edition 1957, p. 117 (illustrated).

Allowing for some liberty in the coloring, the bird is derived from the black-headed caique (*Pionites melanocephalia*) of Brazil, Venezuela, and the Guianas.

Two examples of this model were sold as a pair from an unidentified collection, at Ball - Graupe, Berlin, March 15, 1933, lot 60 (illustrated in catalogue, pl. 14). Another from an unidentified collection (Geheimrat W., Dresden) was sold at R. Lepke, Berlin, February 24-26, 1937, lot 470 (illustrated in catalogue, pl. 16).



## 21 A,B Pair of Parrots

(*Papageien*)

21 A: H. 8 (20.4); W. 5 (12.7); D.  $2\frac{7}{8}$  (7.4).

21 B: H.  $7\frac{5}{8}$  (19.4); W.  $5\frac{1}{2}$  (14.1); D.  $3\frac{1}{4}$  (8.3).

EACH multicolored small bird with head sharply turned sits upon a low tree stump; No. 21 A clasps a deep aubergine-colored cherry in its beak. The head and most of the body of each is patterned with scale-like imbrications in gray, outlined in white. In No. 21 A, the lower wing feathers are ochre-yellow, the leg coverts olive-green, and the tail puce. In No. 21 B, the longer wing feathers are puce, the leg coverts ochre-yellow, and the tail grass-green. The pale pink legs and feet of each are barred in black. The perch of No. 21 A displays a pair of red cherries and pointed green leaves; that of No. 21 B is encrusted with notched triangular green leaves.

Unmarked.

Models created about 1741 by Johann Joachim Kaendler (working 1731–1775).

Formerly in the collection of Baroness Renée de Becker, New York.

The figures resemble the African species *Psittacus erythacus*.

Similar figures, somewhat different in scale and coloring, are recorded in the collections of Irwin Untermyer (Hackenbroch, *Meissen and Other*

*Continental Porcelain in the Irwin Untermyer Collection*, p. 10, fig. 10); and the Staatliche Museen, Berlin (*Verzeichnis der Neuerwerbungen seit 1933*, p. 161, nos. 118, 119).

Others appear in the sale catalogue of Erich von Goldschmidt-Rothschild, Berlin, Ball – Graupe, Berlin, March 23–25, 1931, lot 199 (mounted as candelabra, illustrated in catalogue, pl. 49), and lot 451 (illustrated in catalogue, pl. 79). A pair mounted as candelabra figures appearing on the Berlin art market in 1935 was recorded in Albiker, *Die Meissner Porzellantiere im 18. Jahrhundert*, 1935, no. 96, pl. xxvi; 1959, fig. 239 (only one illustrated). Other examples were sold from the collection of Emma Budge, Hamburg, at P. Graupe, Berlin, September 29, 1937, lot 769 (illustrated in catalogue, pl. 121); from an unidentified collection, Sotheby's, London, November 15, 1955, lot 65 A (illustrated in catalogue); and from the collection of Mrs. Edward Hutton, Sotheby's, London, November 23, 1965, lots 57 and 60 (illustrated in catalogue).

Nos. 21 A and B are popular models, which exist in a variety of color combinations. Compare Nos. 22 A and B, 23 A and B, and 24–28.





## 22 A, B Pair of Parrots

(*Papageien*)

22 A: H. 7 $\frac{5}{8}$  (19.4); W. 5 $\frac{1}{2}$  (14.1); D. 3 $\frac{3}{8}$  (8.6).

22 B: H. 7 $\frac{5}{8}$  (19.4); W. 5 $\frac{1}{2}$  (14.1); D. 3 $\frac{3}{4}$  (8.3).

EACH sturdy yellow-green parrot turns its head sharply over the shoulder. Head, neck, and breast are covered with a mantle of rounded scale-like feathers concentrically patterned in green and yellow, their outlines penciled in purple. A zone of variegated moss-green extends across the back from one wing shoulder to the other and descends to the tip of the tail. On the wings it yields to areas of periwinkle and powder-blue. The stubby tail is marked with a narrow stripe of iron-red at

either side. Pale flesh-colored claws clasp the gnarled tree stump, decorated with curling stems bearing grape leaves in pale turquoise.

No. 22 B is marked on the unglazed underside of the base with crossed swords painted in blue; No. 22 A is impressed on the unglazed underside of the base: 26 and what may be a Y.

Models created about 1741 by Johann Joachim Kaendler (working 1731–1775).

Formerly in a private collection (sold at Sotheby's, London, April 10, 1951, lot 101 [illustrated in catalogue]).

The plumage resembles that of *Pionites leucogaster* of Peru, Ecuador, and Brazil.

For these models in other color combinations, see Nos. 21 A and B, 23 A and B, and 24–28.

[57]



## 23 A, B Pair of Parrots

(*Papageien*)

23 A: H.  $7\frac{7}{8}$  (20.0); W.  $4\frac{7}{8}$  (12.4); D.  $3\frac{3}{8}$  (8.6).

23 B: H.  $7\frac{1}{2}$  (19.0); W. 5 (12.7); D.  $3\frac{1}{2}$  (8.9).

THE ROBUST green birds are almost identical to Nos. 21 A and B, and were apparently cast from the same molds. A soft yellow-green is predominant in the plumage, with details lightly penciled in a darker tone shading to a brilliant iron-red on the lower wings and tail. The beaks are gray, the legs flesh-pink. The low rustic stumps forming the perches are brown-stained and decorated with large leaves edged with pale turquoise. A cherry nestles amid the leaves of No. 23 B.

Each is impressed on the unglazed underside of the base: 26 (twice on No. 23 B).

Models created about 1741 by Johann Joachim Kaendler (working 1731–1775).

Formerly in the collections of Baroness Mathilde de Rothschild, Grünburg; Baroness Renée de Becker, New York.

In color, the figures resemble certain Amazon species in a general way, although they do not follow nature closely.

For these models in other color combinations, see Nos. 21 A and B, 22 A and B, and 24–28.





## 24 Blue-Headed Amazon Parrot

(*Blaustirnamazone*)

H.  $7\frac{7}{8}$  (20.0); W.  $5\frac{5}{8}$  (13.7); D.  $3\frac{1}{2}$  (8.9).

IN THIS compactly modeled figure the prevailing lettuce-green plumage shades to olive-yellow. The head, which is sharply turned over the right shoulder, is cobalt-blue, as are the shoulders. Primaries and tail feathers are burnt-orange. The low tree stump is decorated with green oak leaves interspersed with other foliage.

Unmarked.

Model created about 1741 by Johann Joachim Kaendler (working 1731–1775).

Formerly in the collection of Lord Biddulph, Under Down, Ledbury, Herefordshire.

In color, the figure suggests the blue-headed Amazon parrot (*Amazona aestiva*).

For the model in other color combinations, see Nos. 21 A, 22 A, 23 A, 25, and 26.



## 25 Amazon Parrot

(*Amazonenpapagei*)

H.  $7\frac{5}{8}$  (19.4); W.  $5\frac{1}{4}$  (13.4); D.  $3\frac{3}{8}$  (8.6).

THIS parrot holds a small round seed in its speckled brown beak and is perched with its head turned over its right shoulder on a short stump decorated with a spray of turquoise foliage. The plumage is basically leaf-green, darkening upon the wings, which are crossed by a broad band of iron-red. The tail is cobalt-blue, and the under parts cream-yellow.

Marked on the unglazed underside of the base with crossed swords painted indistinctly in blue.

Model created about 1741 by Johann Joachim Kaendler (working 1731-1775).

Formerly in the collection of Lord Biddulph, Under Down, Ledbury, Herefordshire.

Although the figure suggests a species of *Amazona* in size and form, its coloring is fanciful.

For the model in other color combinations, see Nos. 21 A, 22 A, 23 A, 24, and 26.



## 26 Gray Parrot

(*Graupapagei*)

H.  $7\frac{3}{4}$  (19.7); W.  $5\frac{5}{16}$  (13.8); D.  $3\frac{3}{8}$  (8.6).

THE POSE and modeling of this gray parrot are very close to those in the preceding five descriptions (Nos. 21–25). This example has basically gray plumage, with black outlines on the wing feathers, and a brilliant iron-red tail. The beak is black and slightly open. The perch is modeled with stumps of branches and a cluster of spreading, mottled turquoise leaves.

Marked on the unglazed underside of the base with crossed swords painted in blue.

Model created about 1741 by Johann Joachim Kaendler (working 1731–1775).

Formerly in the collection of Lord Hastings, Melton Constable, Norfolk. Its companion is owned by Mrs. David Gubbay, Little Trent Park, Herefordshire, and was inherited from Sir Philip Sassoon, of Trent Park, Herefordshire.

The color of the bird is close to the species *Psittacus erythacus*, of Africa.

For the model in other color combinations, see Nos. 21 A, 22 A, 23 A, 24, and 25.



## 27 Amazon Parrot

(*Amazonenpapagei*)

H. 7½ (19.0); W. 4¾ (12.1); D. 3¾ (8.6).

THIS piebald parrot, gazing over its left wing, has pale apple-green plumage with a peculiar development of markings about the white head, which is crossed by a cobalt-blue band passing through the eyes. Cobalt-blue occurs again in the wing primaries and some of the feathers of the tail. The sturdy yellow feet grasp the low perch, which is decorated in front with a spiraling twig bearing three purple berries and grape-like leaves bordered with pale turquoise.

Unmarked.

Model created about 1741 by Johann Joachim Kaendler (working 1731–1775).

Formerly in the collection of Lord Biddulph, Under Down, Ledbury, Herefordshire.

The color of the bird resembles that of the parrot *Amazona albifrons* of Mexico and Central America.

For the model in other color combinations, see Nos. 21 B, 22 B, 23 B, and 28.



## 28 Parrot and Parakeet with Clock, Mounted in Gilt Bronze

Overall: H. 24 (60.9); W. 18 (45.7); D. 13 (33.0).

Parakeet: H. 11½ (29.1).

Parrot: H. 7½ (19.0).

A SINUOUS spray of scrolled gilt bronze rises from a rococo base to support a drum-shaped clock and a variety of multicolored porcelain flowers. Two green birds are perched beneath the dial. At left is a parakeet, nibbling on a morsel of food raised in its left claw. A narrow band of puce encircles its neck; the color is repeated on its wings, which are tipped with blue; its long tail is blue and clay-yellow. Cherries and strawberries dangle from its two-branched perch. At right is a parrot with green upper parts and a short, dark blue tail. The wing feathers are puce, repeated in a paler tone on the under parts. The low stump is decorated with berries and pastel-colored flowers.

The parakeet is marked at the lower edge of the base with crossed swords painted in blue under the glaze; the parrot is unmarked.

The model for the parakeet created in June 1741; that for the parrot probably in the same year. Both by Johann Joachim Kaendler (working 1731–1775). The mounts are French, dating from about 1750.

Formerly in the collection of Lady Cynthia Pole-Carew, Torpoint, Cornwall.

The parakeet is a modified version of the Indian parakeets Nos. 16 A and 17 A. The parrot duplicates, except in color, the model shown as Nos. 21 B, 22 B, 23 B, and 27. For further comment on each bird see under Nos. 16 A and B and 21 A and B.

See also Volume II of this catalogue, No. 263.





## 29 A,B Pair of Bohemian Waxwings

(*Seidenschwänze*)

29 A: H.  $9\frac{3}{4}$  (24.8); W.  $5\frac{5}{8}$  (14.4); D.  $4\frac{1}{8}$  (10.5).

29 B: H.  $9\frac{1}{8}$  (23.4); W.  $5\frac{3}{4}$  (14.7); D.  $3\frac{1}{8}$  (8.0).

THE FIGURES are similarly posed, except for the position of their heads. One bird (No. 29 A) preens its partially extended right wing; the other (No. 29 B) cocks its head to the opposite side. Graduated ash-brown and gray tones predominate in the plumage, contrasting with black masks over the eyes and black in the wings and yellow-tipped tail. A zone of henna appears on the head, under the tail, and upon the tips of the secondaries. The delicate black legs and feet of each rest upon a tree stump decorated with serrated yellow-green leaves and multicolored blossoms, to which are added on No. 29 B russet-brown berries.

Unmarked.

Models begun in 1741 by Johann Joachim Kaendler (working 1731–1775); completed in that year by Johann Gottlieb Ehder (working 1739–1750).

REFERENCES: Connolly, *Art News*, Christmas edition 1957, p. 117 (illustrated).

Formerly in the collection of W. Johnson.

The species represented here is the Bohemian

waxwing, *Bombycilla garrulus*, native to Europe and Asia.

Kaendler prepared another set of waxwing models in June 1774 (see Albiker, *Die Meissner Porzellantiere im 18. Jahrhundert*, 1935, p. 122, no. 116, for entry in the *Jahrbuch*).

Comparable Bohemian waxwings are recorded in the collections of Irwin Untermyer, New York (Hackenbroch, *Meissen and Other Continental Porcelain in the Irwin Untermyer Collection*, p. 19, fig. 21); the Cecil Higgins Museum, Bedford, Bedfordshire (illustrated in Savage, *18th-Century German Porcelain*, pl. 40); the Meissen Schauhalle (Albiker, *op. cit.*, 1935, no. 116, pl. xxx [figure at right, modern cast]).

Others are found in the sale catalogues of Baron von Born, Budapest (sold at R. Lepke, Berlin, December 4, 1929, lot 134 [illustrated in catalogue, pl. 7]); and of an unidentified collection (sold at Ball – Graupe, Berlin, March 15, 1933, lot 53 [illustrated in catalogue, pl. 10]).

A pair mounted in eighteenth century gilt bronze (as candelabra) from the collection of John Coventry was sold at Christie's, London, March 22, 1965, lot 158 (illustrated in catalogue).





## 30 Pair of Guinea Fowl with Pot-Pourri Jar, Mounted in Gilt Bronze

Overall: H. 11  $\frac{3}{4}$  (29.8); W. 9  $\frac{7}{8}$  (25.1); D. 5  $\frac{3}{4}$  (14.6).

Birds: H. 6 (15.3); W. 4  $\frac{1}{2}$  (11.4); D. 2  $\frac{1}{2}$  (6.4).

Jar: H. 6  $\frac{3}{4}$  (17.2); W. 5  $\frac{1}{2}$  (14.1).

THE PIERCED, melon-shaped jar with a cover is flanked by a pair of guinea fowl, each component being mounted on an individual tree stump support resting upon a base of scrolled and foliate gilt bronze. The cover of the white jar is pierced with five tapering "windows" and surmounted by a finial in the form of a blue hydrangea. Cover and jar are joined by threaded mounts of gilt bronze. The vessel is molded with alternating convex and concave lobes to which are applied scrolling brown branches supporting green and chalky blue hydrangeas and heart-shaped turquoise leaves, all modeled in the round. The cover and shoulders are heightened with gilding. The vessel is joined to its stem by means of a metal foliate mount, painted olive green. At either side stands a guinea fowl, its red comb and wattles, striped violet neck, and black body relieved by a white rump and scattered white speckles. Broad-petaled flowers in pastel tints of orange, green, blue, and yellow rise on metal stems between the birds. Porcelain leaves spring from the tops of the left and right tree stumps, and trefoil leaves of green-painted metal trail across the gilt-bronze base. The bird at the left of the jar lacks the outer toe of its right foot. The missing toe is a factory defect, remedied by painting in the form against the white base.

The mounts may conceal marks on the porcelain. The mounts are stamped on the right forefoot with the crowned C (for a note on the crowned C, see under Nos. 16 A and B).

Models of guinea fowl created in September 1741 by Johann Joachim Kaendler (working 1731–1775); the jar created about 1745. The mounts are French, dating from 1745–1749.

The species represented appears to be the com-

mon guinea fowl, *Numida meleagris*, native to West Africa.

A comparable pair of guinea fowl is in the collection of Ernst Schneider, Schloss Jägerhof, Düsseldorf (Rückert, *Meissener Porzellan 1710–1810*, nos. 1129, 1130, pl. XXXI). One in a Dresden private collection is illustrated in Albiker (*Die Meissner Porzellantiere im 18. Jahrhundert*, 1935, no. 136, pl. XXXIII; 1959, fig. 126). A smaller pair is in the Staatliche Porzellansammlung, Dresden.

A single guinea fowl was in the collection of C. H. Fischer, Dresden (sold at J. M. Heberle, Cologne, October 22–25, 1906, lot 62 [illustrated in catalogue, pl. 5]). A pair belonging to Erich von Goldschmidt-Rothschild, Berlin, was sold at Ball – Graupe, Berlin, March 23–25, 1931, lot 450 (illustrated in catalogue, pl. 78). A single example from the Emma Budge Collection, Hamburg, was sold at P. Graupe, Berlin, September 29, 1937, lot 774 (illustrated in catalogue, pl. 122). A pair from an unidentified collection was sold at Christie's, London, April 20, 1959, lot 114 (illustrated in catalogue).

The jar, which was used as a perfume burner, is of a type represented in the collections of Irwin Untermyer, New York (Hackenbroch, *Meissen and Other Continental Porcelain in the Irwin Untermyer Collection*, pl. 11, fig. 11) and Erich von Goldschmidt-Rothschild, Berlin (sold at Ball – Graupe, Berlin, March 23–25, 1931, lot 198 [illustrated in catalogue, pl. 48]).

The Meissen manufactory *Jahrbuch*, September 1741, XXXV, p. 253, mentions under Kaendler's name:

A guinea hen of moderate size, modeled in clay, which is meant to be a companion to another guinea hen, in order that such pieces may always be seen as a pair (Eine Perl Henne in Thon poussirt von mittelmässiger Grösse, welche ebenfalls Compagnon gegen eine andere Perlhenne abgeben soll, damit solche Stücke allzeit gegeneinander sehen).

See also Volume II of this catalogue, No. 268.

## 31 A,B Two Canaries

(*Kanarienvögel*)

H.  $4\frac{1}{8}$  (10.5); W.  $3\frac{1}{8}$  (8.0); D.  $1\frac{5}{8}$  (4.2).

IDENTICALLY posed, with the head turned over the left shoulder, each bird is perched upon a low tree stump of smooth contours, from which springs a gnarled leafy branch. No. 31 A is white, with touches of pale sulphur-yellow about the wings and tail, and a most delicate yellow tint on the crown; the legs are flesh-colored. No. 31 B shows an abundance of yellow in its plumage, with gray pencilings on the head, shoulders, a single feather of the wing coverts, and along the edges of the wings and tail. Each has barred legs.

No. 31 A is marked on the unglazed underside of the base with crossed swords faintly painted in blue; No. 31 B is unmarked.

Model created in the early 1740s, probably by

Johann Joachim Kaendler (working 1731–1775) or Peter Reinicke (working 1743–1768).

The figure represents the domestic canary or finch (*Serinas canaria*), native to the Canary Islands.

The model appears, along with five other Meissen birds of various species, on a mantel clock mounted in gilt bronze, in an anonymous collection sold at Ball – Graupe, Berlin, March 15, 1933, lot 62 (illustrated in catalogue, pl. 1). The clock movement is by Gilles *l'aîné* of Paris, active about 1760–1790. A canary comparable to No. 31 B was sold anonymously at Sotheby's, London, March 12, 1968, lot 192A (illustrated in catalogue).



## 32 Parrot Group

(*Papageien*)

Overall: H. 15¼ (37.8); W. 9¾ (24.8); D. 5¾ (14.7).

TWO PARROTS are posed under a forked tree bearing deeply notched gray-green leaves and coral-red fruit. The bird at left is perched upon a rock; its plumage is soft yellow-green except for the wing tips and tail, which are puce and purplish blue. It cocks its head over its companion, whose colors are ochre-yellow and puce, with purplish blue primaries and tail. This second bird stands in front of the base of the tree decorated with a profusion of vines interspersed with blue convolvulus and other blossoms of various colors. The rockwork base is further enlivened by a yellow-winged fly and a multicolored caterpillar.

Unmarked.

Model created in 1745 or 1747 by Johann Joachim Kaendler (working 1731–1775).

Formerly in the collection of F. Mannheimer, Amsterdam (sold at F. Muller, Amsterdam, October 14–15, 1952, lot 270 [illustrated in catalogue]).

The species of the birds is unidentifiable, as their colors are not apparently taken from nature.

A comparable parrot group in the collection of Baroness Renée de Becker, New York, was shown at an exhibition at The Metropolitan Museum of Art, New York, 1949 (see Avery, *Masterpieces of*

*European Porcelain*, no. 309, pl. v). This group was earlier in the collection of Erich von Goldschmidt-Rothschild, Berlin (sold at Ball – Graupe, Berlin, March 23–25, 1931, lot 452 [illustrated in catalogue, pl. 79]).

Other groups with the birds colored differently are recorded in a Dresden private collection (Albiker, *Die Meissner Porzellantiere im 18. Jahrhundert*, 1935, no. 97, pl. XXVII; 1959, fig. 130); and in an anonymous collection (Geheimrat W., Dresden), sold at R. Lepke, Berlin, February 24–26, 1937, lot 535 (illustrated in catalogue, pl. 15).

The Meissen manufactory *Jahrbuch*, April 1745, p. 201, records under Kaendler's name:

For the Queen 2 Indian birds modeled in Dresden, to sit next to each other, with which are also found branches with cherries and other fruit (Für die Königin 2 Indianische Vögel in Dresden poussirt, wie solche nebeneinander sitzen, darbey Bäume mit Kirschen und anderen Früchten befindlich).

A later reference from January 1747, p. 25, refers to the preparation of wax originals for the making of molds:

1 new small group cut up, on which various parrots are found (1 neues Groupgen zerschnitten, woran unterschiedliche Pappagoys befindlich sind).







### 33 A-C Three Miniature Swan Groups, Mounted in Gilt Bronze

(*Schwäne*)

33 A: (overall) H.  $5\frac{5}{16}$  (14.1); W.  $4\frac{5}{8}$  (11.7);  
D.  $3\frac{1}{2}$  (8.9).  
(porcelain) H.  $4\frac{13}{16}$  (14.0); W.  $4\frac{3}{4}$  (12.1);  
D.  $3\frac{1}{4}$  (8.2).

33 B: (overall) H.  $5\frac{3}{4}$  (14.7); W.  $4\frac{1}{8}$  (10.5);  
D.  $3\frac{3}{8}$  (8.6).  
(porcelain) H. 5 (12.7); W.  $4\frac{1}{8}$  (10.5);  
D.  $2\frac{1}{2}$  (6.4).

33 C: (overall) H.  $5\frac{3}{4}$  (14.7); W. 4 (10.2);  
D.  $3\frac{1}{4}$  (8.2).  
(porcelain) H.  $5\frac{1}{8}$  (13.0); W. 4 (10.2);  
D.  $2\frac{1}{2}$  (6.4).

THE THREE white swans, with erect heads and black beaks, consist of a male (No. 33 C) and two females (Nos. 33 A and B), each of the latter having a cygnet upon its back and another under its breast. Each rests on a rustic oval mound, splashed with turquoise and molded with a stunted aquatic plant that presses against the right side of the bird. Each stands in a modern gilt-bronze mount of rococo design.

No. 33 B is marked on the unglazed underside of the base with crossed swords painted almost [75]



imperceptibly in blue; Nos. 33 A and C are unmarked.

Models of Nos. 33 A and B created in November 1747 by Johann Joachim Kaendler (working 1731–1775) and/or Peter Reinicke (working 1743–1768); model of No. 33 C probably created about 1747, perhaps by Kaendler.

The species represented is the mute swan (*Cygnus olor*), native to Europe and Asia.

An example of the swan and cygnets, in the castle at Stuttgart, is illustrated in Albiker (*Die Meissner Porzellantiere im 18. Jahrhundert*, 1935, no. 141, pl. XXXIV; 1959, fig. 230).

A group similar to Nos. 33 A and B, from the collection of Mrs. Edward Hutton, New York,

was sold at Sotheby's, London, November 23, 1965, lot 50 (illustrated in catalogue).

Two entries in the *Jahrbuch* of the Meissen manufactory seem to relate to the model of Nos. 33 A and B; both are under notices for November 1747. One, p. 396, is under Kaendler's name:

2 models of small swans displayed with young and set in appropriate postures (2 Modelle zu kleinen Schwanen mit Jungen ausgestellt und in gehörige Positur gesetzt).

The other, p. 408, is under Reinicke's name:

1 swan with 2 young precisely modeled in clay to go with the preceding [swans mentioned in the work-book] (1 Schwan mit 2 Jungen zu vorhergehenden in Thon rein boussiert).

For comparison with a model of apparently earlier design see Nos. 9 A and B.

34 Miniature Swan Group,  
Mounted in Gilt Bronze

(*Schwäne*)

Overall: H. 5 ½ (13.0); W. 4 (10.2); D. 3 ½ (8.9).

Porcelain: H. 4 ¼ (12.1); W. 4 ½ (11.9); D. 3 ¼ (8.2).

A FEMALE swan, white with a black beak, with wings slightly raised, supports a cygnet upon its back, and shields another beneath it. The base in the form of a mound is molded with turquoise water plants and patches of green vegetation bordered with yellow. It rests in a modern gilt-bronze mount of rococo design, stamped with the initials JD.

Marked on the unglazed underside of the base with crossed swords painted faintly in blue.

Model possibly created about 1747 by Johann Joachim Kaendler (working 1731–1775) and/or Peter Reinicke (working 1743–1768).

The species represented is the mute swan (*Cygnus olor*), native to Europe and Asia.

This model is illustrated in Savage, *18th-Century German Porcelain*, pl. 19b, where it is said to have formed part of the famous Swan Service made for Count Heinrich von Brühl between 1737 and 1741. As such, it might be the work of Johann Joachim Kaendler, though the modeler Johann Friedrich Eberlein (working 1735–1749) was also working on the same commission. The suave modeling of No. 34, however, suggests that it may be a later work. Two somewhat similar groups, Nos. 33 A and B, may be compared. For a discussion of the Swan Service, see under Nos. 9 A and B.





## 35 Pair of Swans with Pot-Pourri Jar, Mounted in Gilt Bronze

Overall: H.  $10\frac{1}{2}$  (26.7); W.  $9\frac{3}{8}$  (23.8); D.  $6\frac{5}{16}$  (15.7).

Birds: (both) H. 5 (12.7); W. (left)  $2\frac{1}{4}$  (5.7);  
(right)  $2\frac{1}{2}$  (6.3); D. (both) 4 (10.2).

Jar: H.  $4\frac{1}{2}$  (11.4); Diam.  $4\frac{1}{2}$  (11.4).

THE COVERED white bowl is flanked by swans, and is molded in relief with a plum-blossom motif. It has been converted into a pot-pourri jar by a pierced rococo mount, which separates the domed cover from the vessel. A foliated spray of gilt bronze serves as a finial. Below it to the left and right two black-faced swans sit on domed oval bases, one base tinted with mottled leaf-green, the other with pale turquoise-blue. All three units are supported on an irregularly shaped gilt-bronze plinth of sweeping rococo scrolls. The group is further enriched with bulrushes in painted metal.

The jar is marked on the unglazed underside with crossed swords painted in blue, and impressed: 10; the swans are unmarked.

Models of the swans probably created about 1747; attributed to Johann Joachim Kaendler (working 1731–1775); the jar created 1735–1745. The mounts are French, dating from about 1750.

Formerly in the collection of Stella S. Hausman.

The species represented is the mute swan (*Cygnus olor*), native to Europe and Asia.

The bowl and cover, of about 1735–1745, may have been molded directly from a Fukien porcelain example. In this connection, Hofmann (*Das Porzellan*, fig. 44) illustrates a covered porcelain box in the Landesmuseum, Kassel, thought to be an experimental piece made at Dresden by Ehrenfried Walther von Tschirnhausen in 1702. Like the bowl and cover of No. 35, both parts of this box are molded with plum motifs in relief.

The swans appear to represent a model illustrated in Savage, *18th-Century German Porcelain*, pl. 19b (end figure, right), where it is said to form part of the Swan Service. For a discussion of the possible inclusion of swans in the Swan Service of Count Brühl, see under Nos. 9A and B.

For the contemporary French terminology relating to the separate parts of the gilt-bronze mounts, see Volume II of this catalogue, under No. 269.

For comparable examples of swans, see No. 177.



## 36 A,B Pair of Swans, Mounted in Gilt Bronze as Candelabra

36 A: 23 (overall) H. (58.4); W. 16½ (41.9);  
D. 10¼ (26.1).  
(porcelain) H. 10⅝ (27.0); W. 8¾ (22.3);  
D. 5¾ (14.7).

36 B: (overall) H. 22 (55.9); W. 16¼ (42.6);  
D. 11 (28.0).  
(porcelain) H. 10⅝ (27.0); W. 8¾ (21.0);  
D. 6⅝ (16.2).

EACH large white swan, about one-half natural size, is seated upon a flat-topped circular mound of pale blue water plants. The pose is one of arrested action, the head is turned toward the observer, and the furling of the wings is tentative, as if the bird were about to rise in flight. The beak is striated with Venetian red at the knob and shiny black at the tip. Details of the plumage are precisely yet delicately modeled, especially upon the body, to suggest a soft texture. Three spiraling candle arms of gilt bronze of foliate design rise behind each swan and spring from a pierced gilt-bronze plinth of scrolling acanthus leaves, etc.

The mounts may conceal marks.

Model probably created 1745–1750; attributed to Johann Joachim Kaendler (working 1731–1775); the mounts are French, dating from about 1750.

REFERENCES: Connolly, *Art News*, Christmas edition 1957, p. 120 (No. 36 A illustrated).

The species represented is the mute swan (*Cygnus olor*), native to Europe and Asia.

A swan closely similar to No. 36 B, in the collection of Baroness Renée de Becker, was exhibited at The Metropolitan Museum of Art, New York, 1949 (see Avery, *Masterpieces of European Porcelain*, no. 285, pl. ix, where it is dated “about 1748/50”).

A slightly varying and somewhat larger pair is known, which Schnorr von Carolsfeld (*Porzellansammlung Gustav von Klemperer*, p. 211, nos. 783, 784, pl. 81) assigns to Kaendler with the suggestion that the model was created the summer of 1748. Albiker illustrates the same pair in *Die Meissner Porzellantiere im 18. Jahrhundert*, 1935, nos. 143, 144, pl. xxxiv; 1959, fig. 231 (only one reproduced).

A comparable pair exists in the collection of Ernst Schneider, at Schloss Jägerhof, Düsseldorf; and there are two pairs at the Rijksmuseum, Amsterdam, where they are mounted in French gilt bronze set with blossoms of Vincennes porcelain.

An unmounted pair from the Siegfried Salz Collection, Berlin, was sold at Cassirer – Helbing, Berlin, March 26–27, 1929, lots 42, 43 (illustrated in catalogue, pl. v). A single mounted example resembling No. 36 A, from a private collection (Geheimrat W., Dresden), was sold at R. Lepke, Berlin, February 24–26, 1937, lot 537 (illustrated in catalogue, pl. 15). Another comparable to No. 36 A, from the collection of René Fribourg, New York, was one of a pair at Sotheby's, London, June 25, 1963, lot 15 (illustrated in catalogue).

A life-size swan (about 55 cm.), completed in June 1735 by Johann Friedrich Eberlein (working 1735–1749), was among the several large-scale white porcelain sculptures first attempted at Meissen in that decade. An example of this model from the Royal Saxon Collection, Dresden, is illustrated in Albiker, *op. cit.*, 1935, no. 55, pl. xviii.

The model of Nos. 36 A and B, apparently undocumented, is repeated in Nos. 37 A and B. For a slightly smaller version, compare Nos. 38 A and B.

See also Volume II of this catalogue, Nos. 258 A and B.





## 37 A,B Pair of Swans

(*Schwäne*)

37 A: H. 10% (27.0); W. 8¾ (22.3);  
D. 5¾ (14.7).

37 B: H. 10% (27.0); W. 8¾ (21.0);  
D. 6% (16.2).

EACH figure is posed as if about to rise from the circular mound-shaped base, decorated with low turquoise-tipped water plants, and turns its head warily toward the observer, revealing the black and jasper-red markings of its bill and ringed eyes. The plumage is white, save for a touch of black penciling on the secondary feathers on the right wing of No. 37 A. The subtly modeled surface is coated with a faintly blue-tinted glaze, contrasting strongly with the intense vitreous black of the legs. In No. 37 B, the glaze shows "teadust" fleckings.

Each is marked at the lower edge of the base with crossed swords painted in blue under the glaze.

Model probably created 1745–1750; attributed to Johann Joachim Kaendler (working 1731–1775).

The species represented is the mute swan (*Cygnus olor*), native to Europe and Asia.

The models repeat those of Nos. 36 A and B.

[ 83 ]



## 38 A, B Pair of Swans

(*Schwäne*)

38 A: H.  $8\frac{1}{2}$  (21.6); W.  $6\frac{3}{8}$  (16.8);  
D.  $4\frac{1}{2}$  (11.4).

38 B: H.  $8\frac{1}{2}$  (21.6); W.  $6\frac{3}{8}$  (17.5);  
D.  $4\frac{3}{4}$  (12.1).

EACH is a smaller version of Nos. 36 A and B and 37 A and B, with minor variations, chiefly in the more twisted aspect of the neck, and the position of the head. The bases are low, circular plinths fringed with the curling leaves of aquatic plants tipped with pale turquoise.

Each is marked at the lower edge of the base with crossed swords painted in blue (somewhat blurred) under the glaze.

Model created about 1745–1750 by Johann Joachim Kaendler (working 1731–1775).

The species represented is the mute swan (*Cygnus olor*), native to Europe and Asia.

A comparable pair of swans in the collection of

Baroness Renée de Becker, New York, was shown at The Metropolitan Museum of Art, New York, 1949. One was illustrated in the catalogue (Avery, *Masterpieces of European Porcelain*, no. 285, pl. 1x). Another pair is in the collection of Ernst Schneider at Schloss Jägerhof, Düsseldorf (Rückert, *Meissener Porzellan 1710–1810*, nos. 1117, 1118, pl. 275).

A single matching swan from the collection of Baron von Born, Budapest, was sold at R. Lepke, Berlin, December 4, 1929, lot 14 (illustrated in catalogue, pl. 17).

Kaendler is known to have been modeling swans in November of 1747; see under Nos. 33 A–C.

For additional comments on the larger swans, see under Nos. 36 A and B and 37 A and B.



### 39 A, B Pair of Mallard Ducks

(*Enten*)

39 A: H.  $11\frac{1}{4}$  (28.6); W.  $10\frac{1}{4}$  (26.1);  
D.  $5\frac{1}{2}$  (14.1).

39 B: H. 11 (28.0); W.  $10\frac{1}{8}$  (25.8);  
D.  $5\frac{1}{4}$  (13.4).

EACH stands among low water plants on a circular base. The drake (No. 39 B), its head thrown slightly backward, opens its flesh-tinted bill to reveal a row of toothlike serrations on the upper mandible. The head and upper neck are painted in varying shades of violet, the breast and back in dead-leaf brown streaked and barred in black, and the wings are minutely patterned in brown and black, partly reserved in white. No. 39 A is similarly marked, though the head is a purple *flambé*, there is a pale yellow band at the base of the neck, and the breast is of violet minutely dotted with black. The ducks nestle amid the short curling turquoise leaves of rushes springing from circular mound-shaped bases, dappled in yellow and green.

Each is marked at the lower edge of the base with crossed swords painted in blue under the glaze.

Models created in 1749; attributed to Johann Joachim Kaendler (working 1731–1775).

REFERENCES: Connolly, *Art News*, Christmas edition 1957, p. 117 (illustrated).

Formerly in the collection of Sir Philip Sassoon, Trent Park, Herefordshire.

The ducks are the domestic mallard of the northern hemisphere, descended from the wild species, *Anas boschas*.

Meissen ducks are especially rare. Several exist in the collection of Ernst Schneider, at Schloss Jägerhof, Düsseldorf (Rückert, *Meissener Porzellan 1710–1810*, no. 1112, pl. 273); others are in the Rijksmuseum, Amsterdam; one with closed beak, but otherwise close to the type of No. 39 A, is in the Staatliche Porzellansammlung, Dresden.







## 40 A,B Pair of Young Herring Gulls

(Möwen)

40 A: H. 11 (28.0); W. 10½ (26.8); D. 5⅝ (14.4).

40 B: H. 11 (28.0); W. 9¾ (24.8); D. 5⅜ (14.8).

EACH bird is posed in an attitude of wary alertness, one (No. 40 A) with its left leg upraised. Each stands with its head sharply turned, amid tall blue-green rushes springing from a round base. The long brown bill and black wing tips contrast with the fawn and sepia penciling of the rest of the plumage, which is delicately modeled to convey the softness of a warm living form. The legs and feet are an ivory-white.

Each is marked at the lower edge of the base with crossed swords painted in blue under the glaze.

Models created about 1753 by Johann Joachim Kaendler (working 1731–1775).

REFERENCES: Connolly, *Art News*, Christmas edition 1957, p. 117 (illustrated).

Formerly in the collection of Catalina von Pannwitz, Hartekamp, the Netherlands.

The species represented is the herring gull (*Larus argentatus*), common in many parts of the northern hemisphere.

Comparable gulls are to be found in the collections of the late Mrs. Jacques Balsan, Lantana, Florida; the State Hermitage Museum, Leningrad (*Staryé-Gody*, May 1911, pl. 29); the Rijksmuseum, Amsterdam (a pair); the Staatliche Porzellansammlung, Dresden (Albiker, *Die Meissner Porzellantiere im 18. Jahrhundert*, 1935, nos. 130–132, pl. xxxii; 1959, fig. 91 [a gull corresponding to No. 40 A]); Irwin Untermyer, New York (Hackenbroch, *Meissen and Other Continental Porcelain in the Irwin Untermyer Collection*, p. 18, fig. 19).

A single gull from an unidentified collection was sold at Christie's, London, June 21, 1965, lot 155 (illustrated in catalogue).

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## 41 A, B Pair of Bitterns

(*Rohrdommeln*)

41 A: H.  $14\frac{3}{4}$  (37.5); W.  $7\frac{3}{4}$  (19.7); D.  $6\frac{1}{4}$  (15.9).

41 B: H.  $14\frac{3}{8}$  (36.5); W.  $6\frac{1}{2}$  (16.5); D. 5 (12.7).

EACH long-necked, ungainly bird with long legs stands beside a tall cluster of turquoise-green water plants springing from a circular mound base. The modeling accentuates the disheveled fluffiness of the plumage, which varies from white to stippled brown and black. The dark sepia crown is demarcated by a curving white area that begins just in front of the eye and terminates in short tufts near the back of the head. Under each eye is a long, pointed streak matching the color of the crown. The legs are speckled and barred.

No. 41 B is marked at the lower edge of the base with crossed swords painted in blue under the glaze; No. 41 A is unmarked.

Models created about 1753 by Johann Joachim Kaendler (working 1731–1775).

REFERENCES: Connolly, *Art News*, Christmas edition 1957, p. 116 (illustrated).

Formerly in the collection of Baron Max von Goldschmidt-Rothschild, Frankfurt am Main. The birds were confiscated by the Nazis during World War II and stored in the Frankfurt Museum für Kunsthandwerk.

The birds represent the species *Botaurus stellaris*, native to Europe and Asia.

Other examples of this rare model are in the collections of Charles E. Dunlap, New York (formerly in the collection of Robert von Hirsch, Basel); Gustav von Klemperer, Dresden (illustrated in Albiker, *Die Meissner Porzellantiere im 18. Jahrhundert*, 1935, no. 124, pl. xxxii; 1959, fig. 90, and again in Schnorr von Carolsfeld, *Porzellansammlung Gustav von Klemperer*, no. 785, pl. 78); Mr. and Mrs. Lesley G. Shaefer, New York; the Henry E. Huntington Library and Art Gallery, San Marino, California (Wark, *French Decorative Art in the Huntington Collection*, fig. 97, mounted as candelabra); the Museum für Kunsthandwerk, Frankfurt am Main (illustrated in the catalogue of the exhibition *Figürliche Keramik aus Zwei Jahrtausenden*, 1963–1964, fig. 89); the Rijksmuseum, Amsterdam.

A pair from the collection of Siegfried Salz, Berlin, was sold at Cassirer—Helbing, Berlin, March 26–27, 1929, lots 40, 41 (illustrated in catalogue, pl. iv). These were later sold from an unidentified collection at Ball – Graupe, Berlin, March 15, 1933, lot 42 (illustrated in catalogue, pl. 9). Another pair, from the collection of Mrs. Edward Hutton, New York, was sold at Sotheby's, London, November 23, 1965, lot 58 (illustrated in catalogue).







## 42 Miniature Cockatoo

(*Kakadu*)

H.  $2\frac{3}{16}$  (5.6); W.  $1\frac{13}{16}$  (4.3); D. 1 (2.6).

THE SMALL white-breasted bird perches upon a tree stump of more or less conical shape. A pointed crest of medium height rises, tiara-like, from the back of the head. The upper parts are yellow-green with darker pencilings, the crest and wings yellow, splashed with orange-red. A small white ring surrounds each eye.

Unmarked.

Model possibly created about 1745–1750.

There is no available record of this model at the Meissen manufactory.

A comparable figure, apparently a companion to this one, in the collection of C. H. Fischer, Dresden, was sold at J. M. Heberle, Cologne, October 22–25, 1906, lot 901 (illustrated in catalogue, pl. xxii).





43 A,B Miniature Parakeet and  
Parrot

(*Sittich und Papagei*)

43 A: H.  $2\frac{1}{8}$  (5.4); W.  $1\frac{3}{4}$  (4.5); D.  $\frac{15}{16}$  (2.4).

43 B: H.  $2\frac{1}{4}$  (5.7); W.  $1\frac{3}{8}$  (3.5); D.  $\frac{15}{16}$  (2.4).



THE parakeet is speckled, with gray-green upper parts and buff under parts, yielding to puce at the wing tips and tail. The parrot (No. 43 B) has a bright yellow body and wings with bands of orange-red, green, and blue. Each rests on a tree stump, sparsely encrusted with green leaves.

Unmarked.

Models possibly created in 1745–1750.

Formerly in the collection of Herbert Gutmann, London.

There is no available record in the Meissen manufactory of these models, which represent indeterminate species.

Two comparable birds from the collection of Mrs. Edward Hutton, New York, were sold at Sotheby's, London, November 23, 1965, lot 42 (illustrated in catalogue). Several miniature birds of other species are illustrated in the sale catalogue of the collection of C. H. Fischer, Dresden (J. M. Heberle, Cologne, October 22–25, 1906, pl. xxii).

## 44 Beaker

H.  $3\frac{1}{16}$  (7.8); Diam. at lip  $2\frac{3}{4}$  (7.0);  
Diam. at base 2 (5.1).

THIS is a cone-shaped beaker, swelling toward the out-turned lip, and molded at the base with a band of gadrooning. It is decorated with a gilded chinoiserie vignette of seated and kneeling figures flanking a palm tree. The figures rest upon a platform ornamented with a baroque arabesque from which is suspended a blossom hung with two drapery festoons. A pair of serrated gold bands, bordered by alternating arabesques, C-scrolls, pearlins, and other ornament, encloses the vignette. The interior and gadrooned base are also gilded.

Marked on the underside with the monogram



printed in gold.

Dating from about 1720; the decoration *Hausmaler* work of the workshop of Bartholomäus Seuter, Augsburg, dating from about 1730–1735.

A comparable beaker in the Staatliche Porzellansammlung, Dresden, is illustrated in Zimmermann, *Meissner Porzellan*, p. 49. Another, in a private collection in Munich, appears in Rückert, *Meissener Porzellan 1710–1810*, pl. 16, no. 48.

A Meissen cup and saucer (location not recorded) with gilding bearing the inscription "A. Seite, 1736 Augusta" (Honey, *European Ceramic Art*, p. 555) affords documentary evidence of chinoiserie having been done there (Augusta Vindelicorum is the Roman name for the locality; the



signature is that of Abraham Seite [1690–1747]). The Augsburg gilder Bartholomäus Seuter (1678–1754), the brother of Abraham Seite, is identified with the chinoiserie and other ornament employed in No. 44. Augsburg hausmalers were partial to the use of chinoiserie scenes adapted from engravings by Martin Engelbrecht (1684–1756), also of Augsburg (see Honey, *op. cit.*, p. 407).

## 45 A,B Two Bowls, Mounted in Gilt Bronze

- 45 A: (overall) H.  $8\frac{5}{8}$  (21.9); W. 12 (30.5);  
D.  $7\frac{7}{8}$  (20.0).  
(porcelain) H. 6 (15.2); Diam.  $7\frac{13}{16}$  (19.9).  
45 B: (overall) H.  $7\frac{3}{8}$  (18.7); W. 11 (27.9);  
D. 7 (17.8).  
(porcelain) H.  $4\frac{3}{4}$  (12.0);  
Diam.  $7\frac{13}{16}$  (19.9).

EACH deep circular vessel with swelling walls is enameled with a collar of turquoise-blue *rincaux* interrupted by iron-red plum blossoms. The broad white field below is painted in the Kakiemon manner with zigzag stems supporting chalky blue and turquoise leaves, and iron-red peonies with round gold centers. On No. 45 A the foliage springs from a mound of deep blue and turquoise rockery. There is a spray of three red blossoms, with leaves in turquoise and blue in the center of the interior of each.

Each bowl is mounted with chased and gilded bronze, consisting of a rim mount tooled with foliage in relief; a pair of rococo C-scroll handles, each surmounted by a winged dragon; and a substantial base of *rocaille* design, resting upon three points.

Each is marked on the underside with the "caduceus," painted in blue under the glaze.

The porcelain dates from about 1725; the mounts are French, dating from 1735-1745.

It is to be noted that these bowls do not match, although they are very similar; one is markedly more shallow than the other.

The *Merkurstab* or caduceus made its first appearance about 1723, and its use continued or was resumed in the early 1730s, especially in connection with small coffee cups destined for the Turkish market. Zimmermann in his *Meissner Porzellan* (p. 340) tells of a Greek exporter Manasses Athanas, who in 1731 requested that the caduceus be used instead of the crossed swords, apparently because the latter mark might be mistaken in Turkey for a Christian cross. The same source (p. 166) reveals that in 1734 when Athanas repeated his request (which earlier had been granted), offering at the same time to order as many as 3,000 dozen coffee cups if the factory would grant him exclusive rights to porcelain so marked, the Meissen authorities declined to discontinue the crossed swords.

See also Volume II of this catalogue, Nos. 256 A and B.



## 46 Beaker

H.  $5\frac{5}{16}$  (13.9); Diam.  $3\frac{13}{16}$  (9.7).

OF MODIFIED Chinese beaker shape, the vessel has gently incurving walls expanding toward the lip and rising from a bulbous octagonal base that rests upon a sloping circular foot. The upper portion is painted most conspicuously with puce, iron-red, pea-green, and touches of gray-blue, with a continuous panoramic band of chinoiserie figures. On one side is a scene of a mandarin holding an audience, with a screen and architecture in the background, and on the other a lady of high station is seated at a table equipped with a tea service and flanked by attendants. Gilded baroque lacework encloses the scene above and below.

The lower portion is gilded, and each of its eight facets is reserved with an ovoid panel enclosing a single figure, standing, kneeling, or sitting, each holding an attribute of his rank.

Marked on the underside with crossed swords (the hilts having pommels) painted in deep blue under the glaze.

Dating from about 1725–1730; the decoration probably by Johann Gregor Herold (working 1720–1765).

A pair of covered beakers dating from about 1740 (as indicated by the European harbor scenes featured in the decoration) was in the collection of Gustav von Klemperer, Dresden (see Schnorr von Carolsfeld, *Porzellansammlung Gustav von Klemperer*, nos. 203, 204, illustrated). Together

with a similar pair of purple-ground beakers in the collection of Ernst Schneider at Schloss Jägerhof, Düsseldorf, they offer interesting evidence for the survival of this unusual form into the 1740s (see Rückert, *Meissener Porzellan 1710–1810*, nos. 410, 411, pl. 104).

The problem of ascribing chinoiserie to J. G. Herold is made difficult by the paucity of authenticated examples. Only two signed pieces are known. One, a vase formerly in the Royal Saxon Collection, Dresden, was destroyed in World War II. It was signed “Johann Gregorius Höroldt inven: Meissen, den 22, Janu. anno 1727” (see Pazaurek, *Meissner Porzellanmalerei des 18. Jahrhunderts*, figs. 3, 4). The other, also a vase, in the Meissen Stadtmuseum, is inscribed “J.G. Höroldt fec. Meissen, 17 Augusti 1726” (see Ducret, *German Porcelain and Faience*, no. 6, illustrated p. 61).

Among objects that may reasonably be attributed to Herold are a teacup and a presentation goblet at The Metropolitan Museum of Art, New York (acc. nos. 54.147.75, 66.63 a–c). The former is part of a breakfast service made for Victor Amadeus, King of Sardinia, mentioned in the Meissen archives as a project upon which Herold himself worked in March and June of 1725. The goblet was made for Sophia Dorothea, Queen of Prussia, in 1728. There is little question that the painting of this goblet was done by Herold; its painted detail agrees very closely with other examples accepted

as his work. On the cover of the Metropolitan Museum's goblet, a vessel of the same type is depicted within a cartouche, evidence, it would seem, of the prestige of the goblet as a gift. When it is remembered that Herold's work at this period was limited to only the most important products of Meissen, i.e., those commissioned by the Elector, this seems to strengthen the attribution, especially in view of the recipient (see Dennis, *Metropolitan Museum of Art Bulletin*, Summer 1963, pp. 10-21, figs. 3, 5-8, and color plate).

Like these two objects, the beaker No. 44 is decorated with attenuated figures in light-colored robes, sparsely patterned, the men wearing complicated headgear, the women with varying high coiffures. The decoration on these three objects is also characterized by a lively inventiveness, an emphasis on small utensils, the presence of open-work pedestals, and the painterly approach of the artist, showing little reliance on outline, as associated with the work of Herold.

This type of vessel is usually furnished with a flat-domed cover having eight sloping sides and a gilded finial in the shape of an urn. Sometimes the basic design of a covered beaker was adapted for a *Pokal*, or presentation goblet, by setting it upon a high, spreading foot. An elaborate example of such a covered goblet with chinoiserie decoration, attributed to Herold, about 1725-1730, is in the Rijksmuseum, Amsterdam. It is illustrated in *Keramos*, April 1963, p. 37, fig. 5.





## 47 A, B Pair of Beaker Vases

H. 11 $\frac{7}{8}$  (30.2); Diam. 5 $\frac{1}{4}$  (13.4).

EACH cylindrical vase, with gently incurving walls, fashioned in the manner of a K'ang Hsi beaker, is decorated with scattered Oriental motifs, including a turquoise and gold *fu*-lion, an acolyte in cobalt-blue and turquoise robes, and several sprays of flowers in the Kakiemon manner, with colorful butterflies and other insects in the intervening spaces. The modern mounts are of carved and gilded wood.

Each is marked on the underside with the "caduceus," painted in blue under the glaze.

Dating from about 1725-1728.

Formerly in the collection of Sir Bernard Eckstein, London.

The decoration is closely similar to that of a vase recorded in Handt and Rakebrand (*Meissner Porzellan des Achtzehnten Jahrhunderts, 1710-1750*, pl. 16), presumably at the Staatliche Porzellansammlung, Dresden.

A cup and saucer decorated in this pattern are in the Hans Syz Collection, Smithsonian Institution, Washington, D.C.

For a note on the caduceus mark, see under Nos. 45 A and B.



## 48 A,B Pair of Beaker Vases

H. 11 $\frac{1}{8}$  (30.1); Diam. 5 $\frac{1}{4}$  (13.4).

EACH cylindrical vase, with gently incurving walls, is fashioned in the manner of a K'ang Hsi beaker. The decoration, adapted from the Chinese, is an informal composition of iron-red and aubergine blossoms amid leaves of green, turquoise, and starch-blue. Interspersed among the blossoms are exotic birds, some in flight, some perched, and others standing beside conventionalized rockery. The modern mounts are of carved and gilded wood.

Each is marked on the underside with the "caduceus," painted in blue under the glaze.

Dating from about 1725-1730.

Formerly in the collection of Mrs. von Friedlaender-Fuld, Berlin.

The Chinese aspect of the colors and the painting serve to place the decoration within Herold's first decade at Meissen.

A related pair of vases is in the Hans Syz Collection at the Smithsonian Institution, Washington, D.C. (see his article in *Antiques*, June 1960, p. 571, fig. 12).

For a note on the caduceus mark, see under Nos. 45 A and B.





## 49 A,B Pair of Beakers

H.  $5\frac{1}{4}$  (13.4); Diam.  $4\frac{3}{4}$  (12.1).

EACH trumpet-shaped vessel curves to a broadly flaring lip and somewhat less flaring foot. A narrow molded and gilded ring encircles the vase about an inch above the base. One side of each is painted with a chinoiserie scene depicting a pair of figures who flank, on No. 49 A, a stand with a radiant mask emerging from a vase, and, on No. 49 B, a drum table supporting a bowl. The scenes are bordered with four-lobed frames (*Laub und Bandelwerk*) of gilding and iridescent purple luster.

Each is painted on the reverse with a delicately tinted, richly floriated spray of *Indianische Blumen* (chrysanthemums and lotuses executed in the Oriental manner) in iron-red, purple, and pale green. Scattered blossoms in the Kakiemon style are painted in the band above the gilded foot ring. Inside the lip of each is a gilded lacework border.

Each is marked on the underside with crossed swords, painted in blue under the glaze.

Dating from about 1730; the figure painting is in the manner of Johann Gregor Herold (working 1720–1765).

The popularity of chinoiserie decoration, launched at Meissen by the art director J. G. Herold, led to a rapid increase in the number of artists employed. It was almost inevitable that the painters under Herold's direction should assimilate a number of the master's idiosyncrasies. Conspicuous among these is the employment of hats with broad, double brims, found on several pieces attributed to J. G. Herold, who in turn appears to have copied them from engravings by the Augsburg engraver Martin Engelbrecht (1684–1756).

## 50 Beaker

H.  $5\frac{1}{4}$  (13.4); Diam.  $4\frac{1}{8}$  (10.5).

THE trumpet-shaped vessel, with a broadly flaring lip and molded base, is painted at each side with a four-lobed panel of a chinoiserie scene. In one panel a corpulent male figure waves a beribboned fan or wand; and in the other a nobleman and his page gaze at steaming utensils upon a circular table having tall spindly legs. A palm tree and stalks of pink hollyhock rise behind the central figure.

Each panel is enclosed within an elaborate border of iridescent purple luster and gold scrollwork (*Laub und Bandelwerk*), into which are worked minuscule Chinese figures and baroque motifs in purple and iron-red.

Marked on the underside with crossed swords, painted in blue under the glaze.

Dating from about 1730.

The figure appearing in the illustration is reminiscent of the hand of Johann Ehrenfried Stadtler (working 1723/1724 onward), in its iron-red and black outlining and in the artist's preoccupation with corpulent Chinese, pinwheel-like flowers, huge fans, and the like. A comparable example attributed to Stadtler is a cup and saucer in the collection of Ernst Schneider at Schloss Jägerhof, Düsseldorf (Rückert, *Meissener Porzellan 1710-1810*, no. 218, pl. 59).



## 51 Bowl

H.  $3\frac{1}{8}$  (8.0); Diam.  $6\frac{11}{16}$  (17.1).

THE DEEP round bowl has a flaring rim and a sharply defined ring foot. The exterior is painted on each side with a panel, one showing a European harbor scene, the other a view of a river with a windmill, both with many figures. Each scene is set within a baroque cartouche of iridescent purple luster, gold scrollwork, and puce volutes of foliage (*Laub und Bandelwerk*). Alternating with the cartouches are sprays of lotuses and other flowers painted iron-red and purple, in the Oriental manner. The interior is painted with a harbor scene somewhat similar to that on the exterior, showing standing figures in the foreground and a tall yellow tower looming above the

distant shore. Inside the lip is a rich border of gilded lacework.

Marked on the underside with crossed swords (their hilts distinctly S-shaped), painted in blue under the glaze. There is also a large 2, painted in gold, presumably the mark of the gilder.

Dating from about 1730–1735; the painting is in the manner of Christian Friedrich Herold (working 1725–1778).

The decoration is typical of the period when interest in Chinese subjects was beginning to yield to European scenes.



## 52 A,B Pair of Vases, Mounted in Gilt Bronze

Overall: H. 13 $\frac{3}{8}$  (34.6); W. 10 $\frac{3}{4}$  (27.3);  
D. 7 (17.8).

Porcelain: H. about 6 $\frac{3}{4}$  (17.2); W. about 6 $\frac{1}{8}$   
(15.7).

EACH ovoid vase, with incurving cover, is of the so-called "Mayflower" type. The surface, except for two panels on each, is covered with small starch-blue flowers, their white centers dotted brown and yellow. Each panel is enclosed by a cusped white border in low relief, and is painted with scenes in the manner of Antoine Watteau. On No. 52 A is a group of three figures, including a youth who plays a lute, and on the reverse a seated couple holding hands; on No. 52 B are pairs of romantic figures. Each vase is richly mounted in chased and gilded bronze of rococo design. The cover is ornamented with a pierced cluster of scrolls and flowers; it is separated from the vessel by an openwork band of related design, from which two floriated scroll handles descend to the high spreading foot of swirling leaf scrolls. The interior of each vessel and its cover is lined with gilded metal.

No marks are visible on the porcelain. The mounts are stamped on the base and cover (and on No. 52 B on the scroll of the handle also) with the crowned C (for a note on the crowned C, see under Nos. 16 A and B).

The porcelain dates from about 1740; the mounts are French, dating from 1745–1749.

A pair of related vases mounted as ewers, the mounts thought to be by Caffiéri (1674–1755), is in the Wallace Collection, London (Watson, *Catalogue of Furniture*, p. 76, nos. F 103–104). Other examples are in the Louvre (where the blossoms are white; acc. nos. 8061–8062), and the Cleveland Museum of Art (illustrated, *Handbook*, 1966, p. 138; acc. no. 44.230). Still another mounted pair is in the Henry E. Huntington Library and Art Gallery, San Marino, California (illustrated in Wark, *French Decorative Art*, fig. 99).

The vogue for "Watteau subjects" (the term also applies to illustrations derived from his master Claude Gillot, and his followers, Nicolas Lancret and J.-B. Pater) began in 1738. In that year they appeared on an armorial service made for the daughter of Frederick Augustus II, Elector of Saxony (1696–1763), Maria Amalia Christina, among a wedding gift of seventeen services. This truly royal service, now in the Museo Arqueológico Nacional, Madrid, was decorated with park scenes in green with black underpainting, interspersed with opulent panels of gold bordered by gold scrollwork.

See also Volume II of this catalogue, Nos. 267 A and B.





## 53 A-C Garniture of Three Vases, Mounted in Gilt Bronze

53 A: (overall) H.  $12\frac{1}{4}$  (31.1); W. 7 (17.8);  
D. 6 (15.2).  
(porcelain) H.  $8\frac{1}{2}$  (21.6);  
Diam.  $5\frac{5}{16}$  (13.1).

53 B, C: (overall) H.  $9\frac{1}{4}$  (23.5); W.  $5\frac{1}{8}$  (13.0);  
D. 5 (12.7).  
(porcelain) H.  $6\frac{3}{4}$  (17.2);  
Diam.  $4\frac{1}{2}$  (11.4).

THE GARNITURE consists of one large (No. 53 A) and a pair of smaller (Nos. 53 B and C) baluster-shaped vases. The ground of each is decorated with applied delicate green stems and small multi-colored blossoms, framing, on each vase, a pair of cartouche-shaped panels painted with scenes in the manner of Watteau, against a field of gold. Painted sprays of naturalistic poppies, anemones, tulips and other blossoms are interspersed among the molded and applied flowers.

The panel on the larger vase No. 53 A depicts a scene in a park, with a couple admiring a flower chain while a youth watches furtively from behind a stone pedestal, and on the opposite side, an amorous couple is seated before an arbor, with a rival suitor standing at the left holding a shepherd's staff. The scenes on No. 53 B show seated couples, one with a lute; those on No. 53 C show on one side a pair of seated lovers and an eaves-dropping harlequin, and, on the other side, a young man and woman standing in conversation before a garden statue. The smaller vases have an additional gold band at the base of the neck.

Each vase is mounted in chased and gilded bronze with two upswept scrolled and foliate handles that clasp opposite sides of the vase and spring from a spreading base of rambling strap scrolls overlaid with flowers.

Each is marked on the underside with crossed swords, painted in blue under the glaze.

The garniture dates from about 1745; the mounts are French, and slightly later in date.

Formerly in the collection of Harvie Morton Farquhar, and Baroness Nellie Lisa Helles Burton, both of Needwood House, Burton-on-Trent, Staffordshire (sold Christies's, London, November 23, 1950, lot 201 [illustrated in catalogue]).

A comparable pair is in the Cleveland Museum of Art. The type appears in Hofmann, *Das Europäische Porzellan des Bayerischen Nationalmuseums*, no. 128, pl. 7.

Another pair with gilded and painted reserves, from the collection of the Staatliche Museen, Berlin, was sold at J. Böhler, Munich, June 1-2, 1937, lots 467 and 468 (illustrated in catalogue, pl. 35). These, however, were encrusted with mayflowers. One from an anonymous collection was sold at Weinmüller, Munich, March 18-19, 1964, lot 30 (illustrated in catalogue, pl. 54). A pair from the René Fribourg Collection was sold at Sotheby's, London, May 4, 1965, lot 176 (illustrated in catalogue).

The largest vase in this garniture is fitted with mounts identical to those of the corresponding vase in a garniture at the Victoria and Albert Museum, London; illustrated in the *Catalogue of the Jones Collection*, Part II, pl. 38, no. 181.

See also Volume II of this catalogue, Nos. 271 A-C.



## 54 A, B Pair of Chinese Figures, Mounted in Gilt Bronze as Candelabra

54 A: (overall) H.  $12\frac{3}{4}$  (32.3); W.  $11\frac{1}{2}$  (29.2);  
D. 6 (15.2).  
(porcelain) H.  $8\frac{7}{16}$  (21.5); W.  $3\frac{3}{8}$  (8.6);  
D.  $3\frac{5}{8}$  (9.2).

54 B: (overall) H.  $13\frac{1}{2}$  (34.3); W. 11 (27.9);  
D.  $6\frac{3}{4}$  (17.2).  
(porcelain) H.  $8\frac{1}{4}$  (20.9); W.  $3\frac{1}{4}$  (8.2);  
D. 4 (10.2).

EACH dancing Chinese boy wears a cabbage-leaf hat, loose lavender robes, and a flower-patterned cape-like garment over his shoulders. He is rotund, with puffy cheeks, and his mouth is open as if in song. Each raises one hand and the opposite knee. One has a pair of black slippers, the other yellow. A circular mound-shaped base with sides irregularly notched, its top strewn with blossoms and leaves, serves as a support.

Each figure is framed by a cluster of white and tinted porcelain flowers supported on leafy metal stems painted green. On either side a serpentine candleholder of gilt bronze in a foliate design rises from an elevated platform of openwork rococo scrolls.

Unmarked.

The porcelain dates from about 1745–1750; the mounts are French, dating from about 1750.

Formerly in the collection of Mrs. Jacques Balsan, Lantana, Florida.

A similar model, attributed to Kaendler, and dated about 1745, is in the Cecil Higgins Museum, Bedford, Bedfordshire (see Palmer, *Apollo*, Febru-

ary 1950, p. 41, fig. VI).

Five figures of Chinese dancing boys in two sizes are in the collection of the State Hermitage Museum, Leningrad, and one is in the Forsyth Wickes Collection of the Museum of Fine Arts, Boston.

A comparable pair, unmounted, from an anonymous collection, was sold at Sotheby's, London, June 2, 1959, lot 153 (illustrated in catalogue). Another pair, slightly larger and of a somewhat varying design, is illustrated in the same catalogue, lot 154.

A third pair, from the collection of Robert Goelet was sold at Parke-Bernet, New York, October 13–15, 1966, lot 373 (illustrated in catalogue).

A variant but related form, with nodding head and pronounced Oriental features, was in the collection of Ole Olsen, Copenhagen, where it was described as dating from about 1735 (see Schmitz, *Generaldirektor Ole Olsens Kunstsamlinger*, II, p. XXXVI, fig. 1367).

See also Volume II of this catalogue, Nos. 257 A and B.



55 A,B Pair of Plant Pots, Mounted in Gilt Bronze

Overall: H.  $5\frac{1}{16}$  (14.2); W. 7 (17.8); D. 5 (12.7).

Porcelain: H.  $4\frac{7}{8}$  (12.4); Diam.  $4\frac{1}{8}$  (11.7).

EACH tub-shaped vessel has a gently flaring lip, and sides that bulge toward the base, which is constricted to form a flaring foot. The surface is molded in low relief with five horizontal bands of floral sprigs, each sprig bearing three blossoms, and each blossom four rounded petals. The flowers of the upper, middle, and lower bands are tinted soft blue flecked with yellow; the alternate bands are reserved in white. Beneath the lip of each are painted nosegays of roses, convolvulus, anemones, and star flowers. Under one gilt-bronze handle of each vase a cluster of small flowers has been applied.

Each vase is mounted in gilt bronze with a pair of horizontal loop handles applied with leaves and flowers, and springing from a gadrooned rim. A molded and gadrooned mount surrounds the foot.

Each is marked on the underside with crossed swords, painted in blue under the glaze.

The porcelain dates from about 1750; the mounts may be German, dating from about 1750–1775.

See also Volume II of this catalogue, Nos. 266 A and B.

[112]



## 56 A,B Two Leaf Dishes

56 A: H.  $1\frac{1}{4}$  (4.5); W.  $6\frac{1}{2}$  (16.5); D.  $5\frac{1}{4}$  (13.4).

56 B: H.  $1\frac{1}{16}$  (3.7); W.  $6\frac{5}{8}$  (16.8); D.  $5\frac{3}{8}$  (13.7).

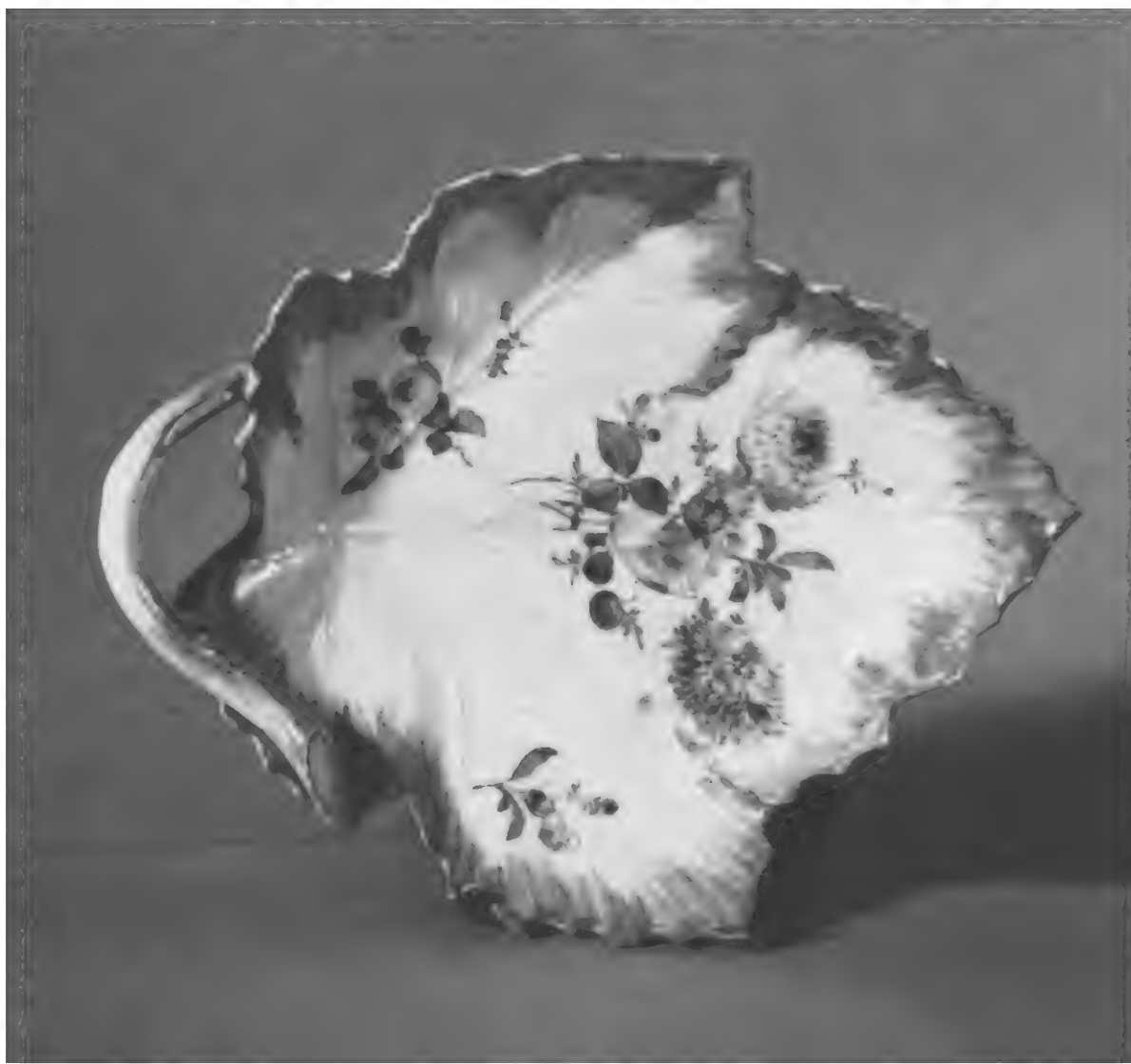
EACH dish, in the form of a fig leaf, has three larger and two smaller lobes, all with sharply serrated edges. A scrolling stem, springing from the underside and resting upon the rim, serves as a handle. The interior is molded with delicate veinings, painted with naturalistic sprigs, and an irregular border of deep green.

Each is marked on the underside with crossed swords, painted in blue.

Dating from about 1755.

A comparable pair is in the collection of the Bayerisches Nationalmuseum, Munich.

[113]



## 57 A-D Set of Four Cups

H.  $3\frac{1}{4}$  (8.3); W. 4 (10.2); D.  $2\frac{1}{16}$  (7.5).

EACH cup is of deep tulip shape, with a flaring rim and a pair of delicate scrolled handles. Each is painted on either side with an exotic Oriental figure within a gilded four-lobed border, heightened with scrollwork and pairs of kidney-shaped panels of pink luster, and with an outer border of iron-red and deep purple feathery scrolls. There is gilded lacework inside the lip. The following figures are depicted:

57 A: (obverse) a court lady with fan; (reverse) a tall courtier standing under a breadfruit tree.

57 B: (obverse) an official in puce robes, holding a small tray with burning incense; (reverse) a stooping servant carrying a bird on a perch.

57 C: (obverse) an ambassador unrolling a scroll; (reverse) a servant standing before a round tripod table supporting flasks.

57 D: (obverse) a court lady with parasol and censer; (reverse) a kneeling figure holding a tea-cup and saucer; at left a steaming kettle rests upon a tall stove.

Each is marked on the underside with the numeral 1 in German script followed by a dot, [ 114 ] painted in gold, probably the mark of the gilder.

Dating from about 1724–1725; the figure painting is in all probability by Johann Gregor Herold (working 1720–1765).

A pair of closely similar cups and saucers are in the collection of Gustav von Klemperer, Dresden (Carolsfeld, *Porzellansammlung Gustav von Klemperer*, nos. 87, 88, pl. 10). A comparable cup, claimed as “certainly by J. G. Höroldt” was in the collection of M. Salomon, Dresden (illustrated in Pazaurek, *Meissner Porzellanmalerei des 18. Jahrhunderts*, figs. 5, 6).

The attribution to J. G. Herold is reinforced by, among other considerations, that artist’s predilection for figures with hats and parasols with a pronounced radial pattern (see Nos. 58 A–D). The motif is conspicuous in two of his six chinoiserie etchings, dating from 1726, reproduced in Ducret, *Keramik-Freunde der Schweiz*, July 1957, figs. 49, 51. Another characteristic associated with this master is the interruption of the gold bands on the foot rings of his cups by a fleur de lys type of ornament, immediately under the center of each pictorial panel (Wark, *Keramik-Freunde der Schweiz*, July 1957, figs. 25, 27, and 28).





## 58 A-D Set of Four Cups

H.  $3\frac{1}{4}$  (8.3); W. 4 (10.2); D.  $2\frac{1}{8}$  (7.5).

EACH cup is of deep tulip shape, with a flaring rim and a pair of delicate fret handles of the same design as those on Nos. 57 A-D. Each is painted on either side with an exotic Oriental figure within a cartouche-shaped gold border heightened with variously shaped panels in a darker tone of gold, all within an outer border of puce and iron-red conventional sprigs. Gilded lacework decorates the inside of the lip. The following figures are depicted:

58 A: (obverse) a gray-robed official seated beside a chest of drawers inlaid with plaques painted with landscapes; (reverse) a walking figure with a large bird at his feet.

58 B: (obverse) a figure with a parasol, standing before a tripod table supporting a smoking urn; (reverse) an alchemist at a furnace inset with a tile decorated with a landscape.

58 C: (obverse) a figure in puce robes kneeling beside a tall tripod table supporting a smoking censer; (reverse) an orange-robed figure holding a staff.

58 D: (obverse) an alchemist raising a flask to eye level against a background of blue clouds above a harbor scene; (reverse) a servant with tray; a table and stand at the right.

Each is marked on the underside with the numeral 2 in German script followed by a dot, painted in gold, probably the mark of the gilder.

Dating from about 1724-1725; the figure painting is in all probability by Johann Gregor Herold (working 1720-1765), for reasons noted under Nos. 57 A-D.

[ 115 ]



## 59 Cup

H.  $3\frac{3}{16}$  (8.2); W.  $3\frac{7}{8}$  (9.8); D.  $2\frac{7}{8}$  (7.4).



THIS two-handled cup, of the type of Nos. 57 A-D and 58 A-D, is painted on one side with a female servant in yellow and puce robes holding a tray of jars and vases, and, on the reverse, with a seated man in a figured russet gown dyeing a length of silk. The vignettes are framed with gilded cartouches highlighted with panels of iridescent gold and foliate scrolls of puce and russet. Gilded lace-work decorates the inside of the lip.

Marked on the underside: 17, painted in gold; and J.B. 173, painted in black.

Dating from about 1725; the figure painting is in all probability by Johann Gregor Herold (working 1720-1765), for reasons noted under Nos. 57 A-D.

## 60 Cup and Saucer

Cup: H.  $2\frac{5}{8}$  (6.7).

Saucer: Diam.  $5\frac{1}{8}$  (13.0).

THE HANDLELESS cup is spade-shaped, and the rim of its deep saucer is boldly undulating. Each is painted with pairs of pomegranates on angular stems, the saucer with additional lotus and hawthorn motifs, all in the Kakiemon manner. The colors are iron-red, soft green, and pale cobalt, heightened with gilding; the rim of each is painted chestnut-brown.

The cup is marked on the underside with crossed swords, and the saucer with a version of the "caduceus," both painted in blue under the glaze. The saucer is impressed on the inner slope of the foot ring with a small cross.

Dating from about 1725.

For a discussion of the caduceus mark, see under Nos. 45 A and B.





## 61 A,B Pair of Tureens, Mounted in Gilt Bronze

Overall: H.  $12\frac{3}{8}$  (31.4); W. 10 (25.4);  
D.  $7\frac{7}{16}$  (18.9).

Porcelain: H.  $12\frac{1}{2}$  (31.8); Diam.  $7\frac{1}{2}$  (19.0).

EACH is a deep cylindrical jar contracting at the base to form a molded round foot, and fitted with a sloping cover, topped with a finial in the form of an artichoke. Both parts are decorated in the Kakiemon manner, with the "yellow tiger" pattern, representing a flesh-tinted tiger charging around a broken stalk of blue bamboo and leafless branches bearing multicolored star-like blossoms. Alternating with this motif is a gnarled aubergine tree trunk, suggesting a dragon with his head thrown back, standing before an angular shrub of blue and turquoise, which bears highly conventionalized iron-red and straw-yellow plum blossoms.

Each tureen is ornamented with mounts of chased and gilded bronze. The rims of the cover and bowl are enclosed by narrow beaded bands. At either side of the bowl is a mask of a bearded faun from whose head a scrolling horn rises to meet the lower band. The base is supported by a broad molded band, pierced and tooled with acanthus leaves in its upper portion.

Each is marked on the underside with crossed swords, painted in blue under the glaze, accompanied by N = 172 cut through the glaze and filled with black pigment. The latter, repeated inside the cover of each, is an inventory mark of the Royal Saxon Collection, Dresden, "N" being the usual abbreviation for "number."

The porcelain dates from about 1730; the mounts may date from 1775–1785 or later.

Formerly in the Royal Saxon Collection, Dresden.

The decoration agrees in every detail with that on a twelve-sided dish in the Royal Saxon Collection (see Hannover, *Pottery and Porcelain*, III,

*European Porcelain*, p. 59, fig. 79; also Schmidt, *Porcelain as an Art and a Mirror of Fashion*, fig. 24).

Inventories of the Royal Saxon Collection were extended from time to time as additions were made. Under the original system, a w, for *Weiss*, designated white Saxon (Meissen) porcelain. Other symbols were used for the several varieties of Chinese, Japanese, and Meissen wares that constituted the collection, while it was housed in the Japanese Palace, Dresden.

William Chaffers, in his *Marks and Monograms on European and Oriental Pottery and Porcelain* (p. 481), advances the engaging theory that these ineradicable marks were cut through the glaze of both Meissen and Oriental porcelains in order to discourage visitors to the Japanese Palace collection from appropriating royal property.

In the opinion of Dr. Menzhausen-Handt of the Staatliche Porzellansammlung at the Zwinger, the earliest surviving inventory was made in 1721 and extended to cover the period 1722–1727. This information also appears in Jenyns, *Japanese Porcelain*, p. 241, where it is further stated that a second volume of the inventory, presumably containing higher numbers, is lost. The same source explains that "a record in the Meissen factory says that the delivery of the last porcelains from the factory to the palace took place in 1741." This information provides a *terminus ante quem* for the dating of porcelains bearing these inventory marks anachronistically referred to as "Johanneum" marks, after the name of the museum in Dresden where they were housed during the nineteenth century.

The "yellow tiger" pattern is derived from the Kakiemon school of Japanese seventeenth and eighteenth century potters. It is represented in most major museum collections. At The Metropolitan Museum of Art, New York, it is found on

a large dish and a teapot (George B. McClellan Collection, acc. nos. 42.205.125, 42.205.130). A dinner service in this pattern was made for Augustus the Strong, from which a tureen and platter, and possibly other surviving pieces, are at the Staatliche Porzellansammlung, Dresden.

The “yellow tiger” pattern was first introduced at Meissen about 1728. It has been suggested that the tiger (often erroneously called a lion), which occurs with great frequency in the designs of Kakiemon ware, is a reflection of the tales of destruction wrought by these beasts in Korea as a result of their having increased in number during the long wars with the Japanese at the end of the sixteenth century (see Dingwall, *The Derivation of some Kakiemon Designs on Porcelains*, p. 21). The pattern often incorporated a dragon. In the decoration of Nos. 61 A and B, the contorted tree trunk may be a purposeful suggestion of a dragon, inas-

much as that animal was emblematic of imperial and royal qualities. A tea service in the “yellow tiger” pattern at the Victoria and Albert Museum, London, is exceptional in its representation of additional figures flying kites or carrying parasols, pennants, and the like.

Animals, birds, and plants in the Kakiemon tradition were employed in delightful variations, not only at Meissen but also at Vienna before 1730: an example is a Du Paquier *bourdalou* in the Kakiemon vein (see Ducret, *Keramik-Freunde der Schweiz*, July 1959, fig. 13). A Meissen tankard at the Rijksmuseum, Amsterdam, depicts a galloping *fu*-lion whose rider is seated in reverse position (Wark, *Keramik-Freunde der Schweiz*, April 1956, pl. 1, fig. 1).

See also Volume II of this catalogue, Nos. 270 A and B.

## 62 Cup

H. 2 (5.1); Diam. 2½ (6.4).

THE SMALL cup is cone-shaped, swelling out toward the out-turned lip, with a gilded and gadrooned foot. It is painted in delicate colors with a continuous panorama of a harbor showing numerous vessels, figures of stevedores and others, including a pair of turbaned figures in conversation on a pile of cargo. Inside and outside the lip is a gilded border of baroque scrolls in a lacework pattern.

Marked on the underside with crossed swords, painted in blue under the glaze.

Dating from about 1730–1735; the painting by Johann Georg Heintze (working 1720–1749) or an early follower of his style.

The style of the painted decoration of this cup appears to be early and recalls the manner of Johann Georg Heintze, generally acknowledged to be the inventor of Meissen harbor scenes. The only signed example of this artist's work is an enamel plaque in the Stuttgart Landesgewerbemuseum, dated 1734. It depicts a view of Meissen from a bend in the Elbe, with the Albrechtsburg castle (where Meissen porcelain was made) as the center of interest. The refinement of the painting, and the almost unbelievably minute scale of the figures to be seen on the plaque and on later work ascribed to Heintze, suggest that the cup No. 62 was decorated by Heintze or an early follower of his style.

A somewhat similar cup with a harbor scene and rich gold embellishments is at the Rijksmuseum, Amsterdam (illustrated in Den Blaauwen, *Saksisch Porselein*, fig. 16).





## 63 Dinner Service

THE SERVICE consists of 141 items. It is chiefly distinguished from the following services Nos. 64 and 65 by its borders. On No. 63 these are broad and have a molded basketry pattern simulating a bold diagonal weave, divided into oblong panels bordered with beading, the outer rims resembling cording. It shares with these other two services a decorative scheme generally called the "flying dog" pattern, after a winged animal prominent in the design. The principal motifs are broadly scattered and arranged somewhat at random. Besides the flying dog, they consist of a swooping crane, and a cluster of flowers with a beetle or other insect at the base. Tiny flowers and sprays of leaves are scattered thinly over the field. Overlying the molded borders are small moths or butterflies, and rather stiff floral sprigs of the type called *Indiansche Blumen*. The basic colors of the painted enamels are yellow-green, iron-red, and pale blue, with accents of yellow and chestnut-brown.

The service comprises the following:

### TUREEN

The body is hemispherical, with bearded mask handles and a painted domed cover having an orb finial.

### PAIR OF TUREENS

Each is of drum shape, with female mask handles and domed covers with artichoke finials.

### 123 PLATES

The border of each is divided into twelve panels, delicately notched at the rim. Fifty-six of the smaller plates have rims painted chestnut-brown as in No. 65.

Many are marked with crossed swords of the "dot" period (1763-1774), painted in blue under the glaze, and accompanied in some instances by



L or DD in blue, or in others impressed with a Maltese cross, an L, 16, 32, or 52. Some are incised with the letter E. Several are incised with a dotted cross and a crescent, for the molders Schiefer and Petzsch Junior, respectively.

#### QUATREFOIL OVAL TRAY

Impressed on the underside: 54.

#### SIX ROUND DISHES, in three sizes

Two impressed on the underside: 2, and 22, respectively.

#### PAIR OF OVAL PLATTERS

#### SIX BASKETS

Each has two handles rising from male and female masks.

Unless otherwise indicated, all pieces are marked with plain crossed swords, painted in blue under the glaze.

Major portions of this service date from the period 1735–1740, although some replacements of later eighteenth century date have been made, as for example plates marked with crossed swords of the Punct period; others dating from the nineteenth century are marked with the letters L or DD painted in blue.

The name “flying dog,” usually applied to this pattern, is a misnomer inasmuch as the winged animal from which it takes its name is a composite creature. Fantastic animals of this type were borrowed from Chinese and Japanese sources. As depicted in this service, the winged creature shows the head and feet of a dog, the back and tail of a Chinese *kylin*, the wings of a dragon, and the stripes of a tiger. It is therefore arbitrary to name it after any of these.

This pattern and its cognate, the “flying squirrel” or “flying fox,” are widely represented in museum collections. The Metropolitan Museum of Art, New York, possesses a plate and a mustard pot in the “flying dog” pattern (acc. nos. 17.26.1 and 42.205.94, respectively), and the Hans Syz





Collection at the Smithsonian Institution, Washington, D.C., contains a variety of objects of matching design.

The diagonal basketry pattern used for the borders of this service represents a Meissen in-

novation. It is the earliest of the osier patterns, first used extensively in the Count Alexander Joseph Sulkowski service dating about 1735. The name derives from the common osier, a species of willow used for basketmaking.

## 64 Part of Dinner Service

THE SERVICE consists of twenty-three items. Its painted decoration matches that of Nos. 63 and 65, although it lacks both the basketry-molded borders of No. 63 and the chestnut-brown painted rims of No. 65. The octagonal, fluted, and lobed outlines of the major vessels are more closely akin to the shapes of Japanese "brown-edge" Arita ware than are the Europeanized forms of Nos. 63 and 65.

The service comprises the following:

### EIGHT DINNER PLATES

Each is marked on the underside with the baton of Berlin, painted in blue under the glaze.

### TWO MEAT PLATTERS

Each is cartouche-shaped, with an oval center.

Each is marked on the underside with the baton of Berlin, painted in blue under the glaze, and incised: K over 22; in addition, three short parallel lines are cut into the foot ring.

### PAIR OF SERVING DISHES

Each is of octagonal shape.

One is impressed on the inner side of the foot

ring with three small dots forming a triangle, presumably marks of the Meissen craftsmen Müller, Seidel, or Grund Junior, during the period 1730-1740; the other is incised with a modified 4, an unrecorded mark.

### CIRCULAR BOWL

The sides are molded as chrysanthemum petals.

Impressed on the underside: 23.

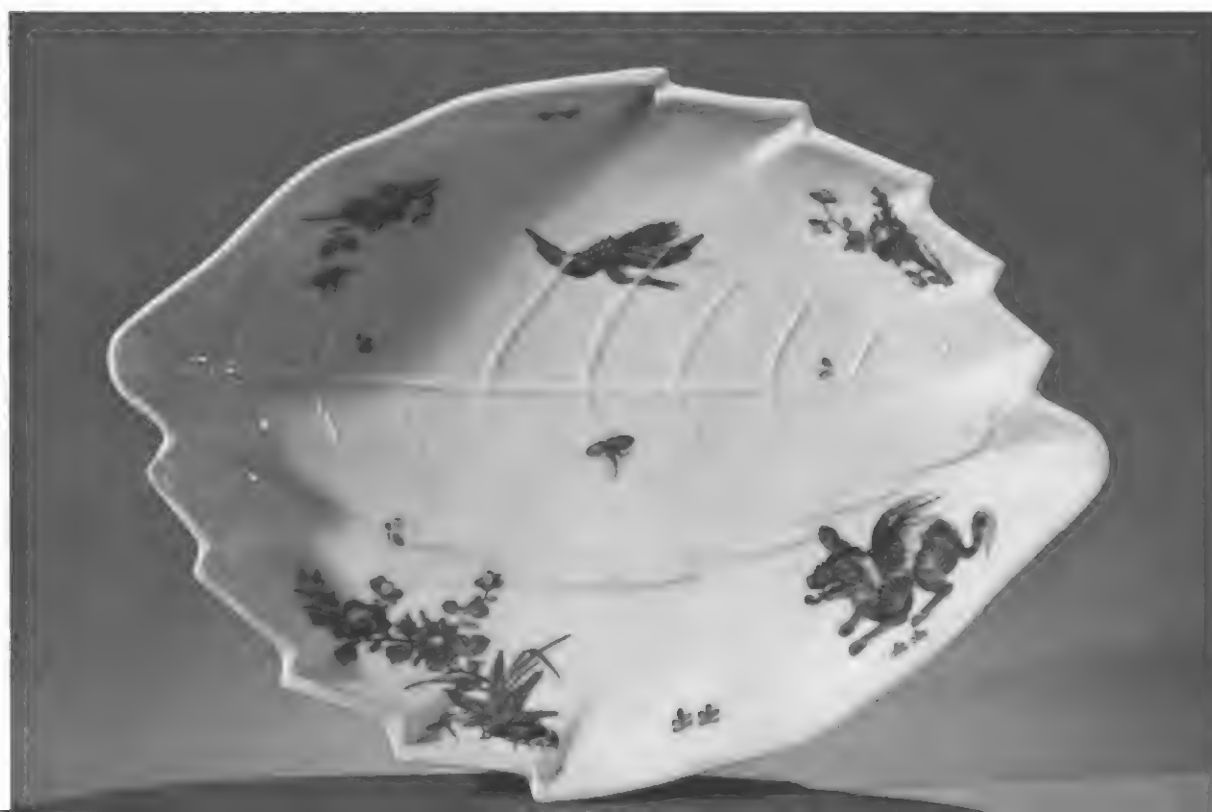
### TWO PAIRS OF LEAF-SHAPED DISHES

Each is modeled with bent twig handles, heightened with yellow-green and applied with small blossoms.

One pair is deeply notched and painted with crossed swords in blue under the glaze; the other marked on the underside with the baton of Berlin painted in blue under the glaze, and impressed: 29; two notches are cut into the inner edge of the foot ring.

### PAIR OF DOUBLE LEAF-SHAPED DISHES

Each is molded in the form of two overlapping almond-shaped leaves with serrated rims.



TEAPOT

The body is pear-shaped, with a double scroll handle, domed cover having a floral finial, and a dolphin-head spout with a bearded mask at the base.

VASE

The oblate pear-shaped vase has two reverse scroll handles.

SPRINKLER VASE

The body is balloon-shaped with a slender knopped neck.

TRENCHER SALT

Oval with vertically ridged sides.

Unless otherwise specified, the pieces are Meissen, marked with crossed swords, painted in blue under the glaze.

The Meissen portion of the service dates from the second quarter of the eighteenth century; the Berlin portion from the last quarter.

The knife and fork handles Nos. 73 A-JJ are related in design.







## 65 Dinner Service

THE SERVICE consists of ninety-four items. It differs from Nos. 63 and 64 in the absence of a basketry-molded pattern as on No. 63, and in the presence of a chestnut-brown fillet along the rims.

The service comprises the following:

THREE TUREENS, with covers, in two sizes

THIRTY-SIX PLATES, in four sizes, ranging from  $9\frac{1}{4}$  (23.5) to  $10\frac{3}{8}$  (25.8)

Impressed on the underside, from smallest to largest: 16, 36, 52, 21.

NINETEEN SOUP PLATES, in two sizes

Of the ten smaller plates, nine are impressed on the underside: 16. The larger plates are replacements of recent date.

OVAL DISH

EIGHT ROUND DISHES, in four sizes

TWO OVAL PLATTERS

SIX ROUND PLATTERS, in two sizes

The three larger platters are impressed on the underside: 20; incised with triple parallel lines.



FISH PLATTER

THREE ROUND FLUTED DISHES, in two sizes

COVERED ROUND BOWL, with rooster finial

TWO CASSEROLES, with covers and turned walnut handles

TWO TEAPOTS

THREE SAUCEBOATS

Two are impressed on the underside: 44.

PAIR OF PEAR-SHAPED SALT AND PEPPER CASTERS  
Each has a gold rim and is of recent date.

FIVE CARTOUCHE-SHAPED TRENCHER SALTS

Virtually all pieces are marked with crossed swords, painted in blue under the glaze.

The service dates, in part, from the second quarter of the eighteenth century, and includes replacements of recent date.



## 66 A-Z Dessert Service

66 A-D (platters): H.  $2\frac{3}{8}$  (6.0); L.  $14\frac{1}{4}$  (37.5);  
W. 11 (28.0).

66 E-H (dishes): H.  $1\frac{1}{2}$  (3.8); L.  $12\frac{1}{4}$  (31.1);  
W.  $8\frac{7}{8}$  (22.6).

66 I-Z (plates): Diam.  $8\frac{7}{8}$  (22.6) to 9 (22.9).

THE SERVICE comprises four platters, four serving dishes, and eighteen plates.

Each platter and dish, of oblong shape with eight sides (Nos. 66 A-H), is painted with five park scenes in the manner of Watteau. At the center is

an oval medallion depicting three or more persons, including a fortune teller, musicians, and children. Each of the four principal sides of the border is painted with an elliptical cartouche depicting a romantic couple, with occasionally the third figure of an interloper. The scenes are enclosed by ornate gold borders of foliate scrolls and hatched strapwork, picked out in umber. The space between them is interspersed with loosely scattered blossoms and nosegays including roses, tulips, anemones, and columbines, painted in the predominating colors of the figural medallions: orange, puce, and violet-blue. The rims are edged with umber.

Each octagonal plate is decorated in a similar manner, the five cartouches containing pairs of lovers, or actors from the *commedia dell'arte* in park settings.

Each is marked on the underside with crossed swords, painted in blue under the glaze. The plates are impressed under the glaze: 22; the dish No. 66 E is impressed: 27. The plates Nos. 66 w and y are also impressed: 27.

Dating from about 1740-1745.

Formerly in the collection of Lady Burdett-Coutts, Foremarke, Derbyshire.

A cup and saucer of comparable design are in the Hans Syz Collection in the Smithsonian Institution, Washington, D.C.

The style of the decoration of these plates and dishes is related to that of the salts Nos. 67 A-D, and to the porcelain handles of the flatware service Nos. 74 A-X.







## 67 A-D Set of Four Salts

H. 2 (5.1); W.  $3\frac{5}{8}$  (9.2); D.  $3\frac{3}{8}$  (8.6).

EACH vessel, in the shape of a stylized clam shell, has an undulating rim and rests upon three splayed scrolls. At the narrow end of the interior is a four-lobed panel painted with a rural scene including tiny figures of huntsmen and riders. The miniature view is intricately bordered with valanced panels of gilded trelliswork, enriched with linear scrolls and flowers picked out in umber. Sprigs of purple and other flowers occupy the center. The rim and feet of each are also outlined with gilding, and there is gilded lacework along the inner border.

Marked on the underside with crossed swords, painted in blue under the glaze.

Dating from about 1740-1745.

The style of the decoration is related to that of the dessert service Nos. 66 A-Z, and to the porcelain handles of the flatware service Nos. 74 A-X.







## 68 Dinner Service

THE SERVICE consists of ninety-six items. It is decorated with nosegays and floral sprigs, sometimes overlapping or repeated in the edges of the borders, which are molded with a close-knit "old osier" basketry pattern in low relief. The rims are painted chestnut-brown.

The service consists of the following:

OVAL TUREEN, with rose finial  
TWO ROUND TUREENS, with lemon finials  
FORTY-FIVE DINNER PLATES  
EIGHTEEN SOUP PLATES, lacking basketry molding  
NINE OVAL DISHES  
SIXTEEN ROUND DISHES  
LEAF-SHAPED DISH  
PAIR OF SHELL-SHAPED TRENCHER SALTS, lacking basketry molding  
PAIR OF FLUTED OVAL SALTS

Virtually all pieces are marked with crossed swords, painted in blue; some of the plates are marked with impressed numerals: 22, 36, 51, 54, 56, 61. The oval dishes are impressed 30 and 36; the round dishes 16, 20, 21, 46, 61, and 67.

Dating chiefly from about 1750-1755.

The oval tureen was formerly in the collection of Lady Bettine Abingdon, London.

A matching tureen in the State Hermitage Museum, Leningrad, is illustrated in *Staryé-Gody*, May 1911, pl. 38.

A cup and saucer in this pattern are at the Victoria and Albert Museum, London (no. C1001 + A 1919).

The "old osier" pattern, characterized by its simulation of fine parallel weaving, is often di-



vided into sections by molded radial ribs, as on No. 68. It was introduced shortly after the first osier pattern (see No. 63). When in 1742 a more rococo version with spiral ribs, called the *Neuozier*, appeared, this version became known as the *Altozier*.



## 69 A-D Two Pairs of Dishes

69 A, B: Diam.  $11\frac{1}{4}$  (29.8).

69 C, D: Diam. 13 (33.0).

THE CHanneled border of each circular dish, with gilded rim, is painted with four pairs of perched songbirds, each enclosed in a rococo gilded cartouche. Between them are triple flutings molded in relief with uncolored anthemias and floral scrolls in the "Dulong" pattern. The center of each dish is painted with a large nosegay, mainly of tulips and anemones, and several small sprigs of naturalistic blossoms, scattered in a random pattern.

Each is marked on the underside with crossed swords, painted in blue under the glaze. Nos. 69 C and D are impressed: 20.

Dating from about 1750.

The "Dulong" border was introduced in 1743 and is named after the Amsterdam firm of Dulong, Godefroy, and Dulong, which had had business relations extending over many years with the Meissen factory. It is characterized by four cartouche-shaped areas alternating with molded scroll and floral decoration, which, unlike basketry molding, is not confined to the borders, and extends slightly into the cavetto.



## 70 Sweetmeat Dish

H. 5 $\frac{5}{8}$  (15.0); W. 8 $\frac{3}{8}$  (21.3); D. 6 $\frac{3}{4}$  (17.2).

THE DISH is in the form of a luxuriant cluster of purple grapes veined and mottled with milky blue. The upper half is fitted with a looped and foliated green vine handle, and serves as a cover. The lower part rests upon a small oval base from which emerges a double scrolling vine at one end. The foliage on the cover and body is tintured with brown.

Marked on the underside with crossed swords, painted in blue under the glaze.

Dating from about 1750.

EXHIBITED: Antique Porcelain Company, London, *English and Continental Porcelain of the 18th Century*, 1951, p. 94 (illustrated in catalogue).

Formerly in the collections of Sir Philip Sassoon, Trent Park, Herefordshire; the Marchioness of Cholmondeley, London.

A similar Meissen dish, varying somewhat in shape, is part of a collection of boxes modeled as artichokes, pears, pomegranates, and melons in the State Hermitage Museum, Leningrad. Eight of these, including the dish in the form of a bunch of grapes, are illustrated in *Staryé-Gody*, May 1911, pl. 31. A comparable pair from the collection of

James Donohue, New York, was sold at Parke-Bernet, New York, November 2-4, 1967, lot 127 (illustrated in catalogue).

Several pieces in the famous Möllendorf service in the Victoria and Albert Museum, London, employ the grape cluster motif: compotiers and jugs (C 248-250-1921 and C 242, 243-1921). The service was made during the Seven Years' War, 1756-1763, to the order of Frederick the Great, when the Prussians occupied Dresden.

Other factories, working in porcelain and faïence, made similar vessels. One example is a jam jar made at Chelsea (see Gardner in *Transactions of the English Ceramic Circle*, II, no. 8, pl. 1). A similar dish of Delft faïence, from Frankfurt an der Oder, is at the Fitzwilliam Museum, Cambridge; another, from the Delft factory of Hendrik van Hoorn, is at the Musées Royaux d'Art et d'Histoire, Brussels (illustrated in Helbig, *Faïences Hollandaises*, I, fig. 59), where it is identified as a *beurrier*.

The color of No. 70 suggests an attempt to duplicate the subtle hues of the Chinese ceramic product *Chün Yao*, an outstanding accomplishment of the Sung dynasty. It is rarely seen in Meissen porcelain.





## 71 Lobster-Shaped Dish

H.  $1\frac{1}{2}$  (3.8); L.  $5\frac{1}{8}$  (14.5); D.  $2\frac{1}{8}$  (5.7).

THE DISH is in the form of a lobster painted red, shading to black at the head and tip of tail. Its great claws are extended before it, and the weight rests on four pairs of folded legs. The back is designed as an oblong cover, opening to a small chamber within the body.

Marked on the underside of the body between the legs with crossed swords, painted in deep blue under the glaze.

Dating from about 1750.



## 72 Sweetmeat Dish

H.  $2\frac{1}{8}$  (5.4); W.  $7\frac{1}{2}$  (19.0); D.  $7\frac{7}{8}$  (18.7).

THE DISH is triangular in shape, with a gilded rim, rounded contours, and a looped stem handle terminating in a bud. The interior is molded with superimposed petal motifs and leaf forms, reserved in white except for a large greenish leaf springing from the handle, bordered with mottled yellow and pea-green. Sprays of flowers, including an anemone, a fringed tulip, and three puce roses, are painted upon the white interior.

Marked on the underside with crossed swords, painted in pale blue under the glaze; impressed: κ.

Dating from about 1770.

A closely similar example, and another that varies somewhat, are represented in the George

B. McClellan Collection at The Metropolitan Museum of Art, New York (acc. nos. 42.205.187, 188). Two other examples are at the Residenzmuseum, Munich.

Such dishes, known as *Päonienschalen*, were made at various times during the eighteenth century. The presence of the impressed κ relates No. 72 to a similar dish, regarded as about 1770 in date, in the Bayerisches Nationalmuseum, Munich. An entry in the Meissen manufactory *Jahrbuch* for September 1746, under Ehder (working 1739–1750), sets an early date for the form:

1 Confectionery dish made of clay in the form of a sunflower. (1 Confect Schale in Gestalt einer Sonnen-Rose von Thon baustirt.)





## 73 A-JJ Set of Dessert Knives and Forks

THE SERVICE consists of eighteen pairs of knives and forks, each fitted with a porcelain handle (and twelve modern silver-gilt spoons). Each porcelain handle is round in section, expanding gradually toward the bulbous terminal. A narrow panel of simulated basket weave is molded in low relief at either end. The painted decoration, in the Oriental manner, depicts on one side of each handle a flying crane and a fanciful winged quadruped; on the other side is a flowering peony stalk with a winged insect at its base. The metal parts are of silver gilt. The knives have saber-shaped blades, the forks have three tines, and the shaft of each terminates in a cartouche-shaped globular ferrule.

The porcelain is unmarked.

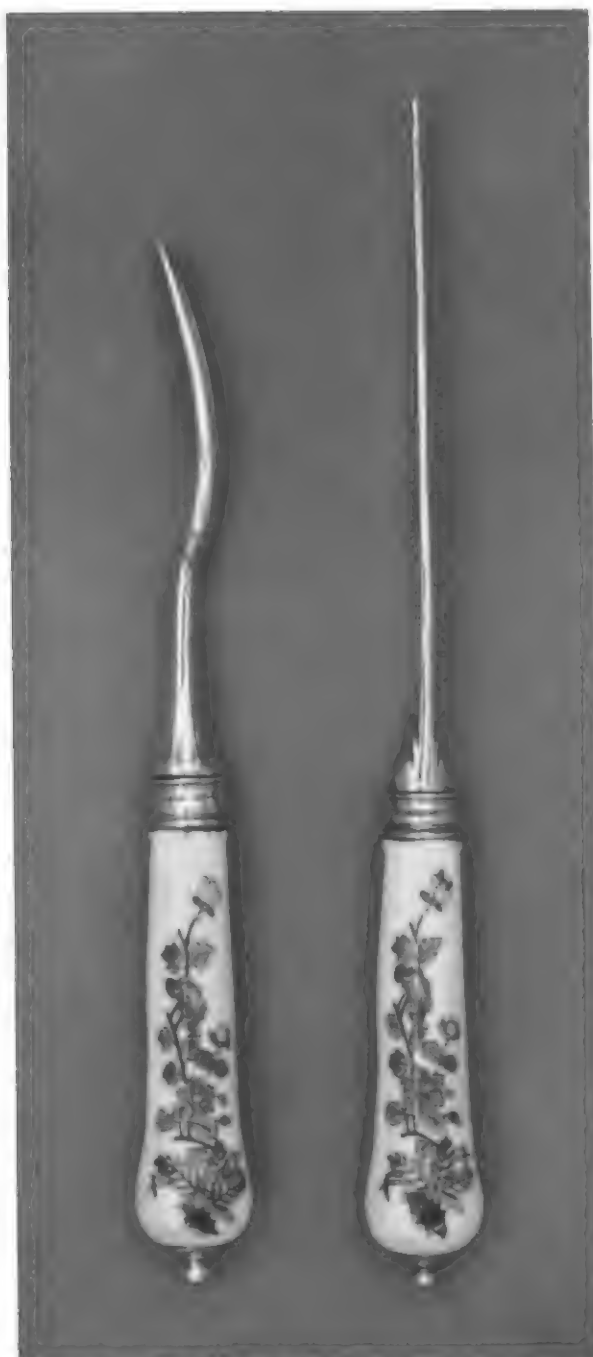
Twelve each of the knives and forks are marked with the oval pinecone stamp over an O for Augsburg, 1759-1761 (Rosenberg, *Der Goldschmiede Merkzeichen*, no. 261).



The conjoined initials AW in an oval (Rosenberg, *op. cit.*, no. 920) for Johann Abraham Winkler (working 1736-1768).

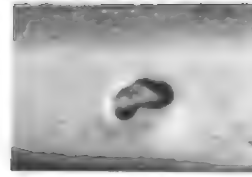


The remaining six knives and six forks are stamped with a crab in a cartouche, the warranty





mark in use in the French provinces since 1838.



An anvil mark of an insect appears on the reverse of each strike.

The porcelain, though decorated in the Meissen manner of 1735-1740, may be of later date.

An antique black leather case with the gold monogram IC accommodates thirty-six pieces of this service.

The decoration of the porcelain handles is closely related to that of the services Nos. 63, 64, and 65.

## 74 A-X Set of Dessert Knives and Forks

THE SERVICE consists of twelve each of knives, forks (and modern silver-gilt spoons). The knives and forks are fitted with cylindrical porcelain handles, painted with miniature cartouches of Watteauesque figures enclosed by elaborate borders of hatched gold strapwork, shells, and scrolls. Near the ferrule is a band of minute oval scenes in puce, richly bordered with gold lacework. The metal parts are of silver-gilt.

Neither the porcelain nor the gilded silver is marked.

The porcelain dates from about 1740-1745; the metal parts are of recent date.

Compare the dessert service Nos. 66 A-Z for related decoration.





# SÈVRES AND OTHER FRENCH PORCELAIN



# INTRODUCTION

**I**SOLATED SPECIMENS of Chinese porcelain seem to have reached Europe at least as early as Marco Polo's travels in the East, and by the end of the fifteenth century the term *porcelaine* begins to appear sporadically in inventories. Ming porcelains were made for King Manoel I "the Happy" of Portugal (1469–1521), and the Emperor Charles V (1500–1558) actually ordered a service painted with armorial bearings from China, pieces from which still survive. In France a few pieces of Oriental porcelain were certainly owned by François I. But such things were rare and valuable curiosities. It was only in the second half of the seventeenth century that Oriental porcelain began to reach Europe in quantity, and when it did so it was welcomed with the highest enthusiasm. Every sovereign ruler or minor princeling found that fashion demanded he have a "China cabinet," a room where hundreds, even thousands of vases, generally of blue-and-white porcelain, stood on every conceivable ledge and shelf, chimneypiece or sill, as well as on innumerable brackets on the walls, and larger vases on the floor.

From the beginning there had been speculation on the nature and composition of porcelain. Sporadic attempts to manufacture it were made, of which the best known and most successful was the short-lived factory set up by the Medici at Florence about 1575 by the Grand Duke Francesco I. Here a few pieces of "artificial" porcelain in tolerable imitation of Ming blue and white were created—about fifty of them survive. In the second half of the seventeenth century such experiments received a huge fillip from the greatly increased quantity of porcelain arriving in Europe. At first this was brought almost exclusively in Dutch bottoms. During its voyage in 1698 the *Amphitrite*, the first French ship to bring imports directly from the Orient, had on board 186 packing cases filled with porcelain, though much Chinese porcelain had already reached France from Holland. The story has often been told, with varying degrees of romance, how the scientist Walther von Tschirnhaus, with the aid of the alchemist Johann Friedrich Böttger, succeeded in making true hard-paste porcelain at Dresden in 1708 as a substitute for his attempts to find the "philosopher's stone" and transmute base minerals into gold and silver, and how Augustus the Strong set up at Meissen what was to become the most famous and economically the most successful porcelain factory in Europe (see Introduction to Meissen porcelain, pp. 3 ff.). Soon every prince and great nobleman began to find it necessary to follow the example of the Elector of Saxony both for economic reasons and for prestige, and Karl Eugen, Duke of Württemberg, who acquired the Ludwigsburg factory in 1758, is recorded as saying that "A porcelain factory is an indispensable accompaniment of splendor and magnificence."

In France the manufacture of porcelain did not arise in quite this way, and it was more than half a century after the granting of the first patent for making porcelain in France before the Crown began to



take a serious interest in its manufacture. In any case, it was not until 1769 that “true” or hard-paste porcelain of the type manufactured at Meissen was created at the royal Sèvres manufactory. Even after this the beautiful soft-paste porcelain continued to be used at Sèvres down to the Revolution for many vases, decorative and other pieces that are the factory’s greatest glory, as well as for much of the table ware—in fact for the greater part of the establishment’s output. Its use, although diminished, was continuous until 1804.

Two French factories have serious claims to have been making soft-paste porcelain before the end of the seventeenth century, those of Rouen and Saint-Cloud. Rouen, through a patent granted in 1673 to Louis Poterat, has priority. Poterat was asserted by the *intendant* of Rouen in 1694 to have “le secret de faire de la porcelaine,” though he appeared to make very few pieces. A little earlier, in 1692, the *Livre Commode des Adresses de Paris* recorded that the Poterat family “a trouvé le secret de faire en France . . . la porcelaine semblable à celle des Indes.” A few pieces of this early soft-paste porcelain have been identified. They are decorated in blue and white in much the same style as the faïence being made contemporaneously at Rouen. Only about thirty are recorded by Brébisson.<sup>1</sup>

The origins of the Saint-Cloud factory are more obscure. Nothing about such a factory is noticed in the *Livre Commode* mentioned above though later documents refer to experimental porcelain as having been made there by a certain Pierre Chicaneau as early as 1677 or 1678. The earliest account of the factory is given by an Englishman in 1698, and by that time the factory was evidently in active production. Dr. Martin Lister writes in his account of his visit to Paris in 1698: “I saw the potterie of St. Clou, with which I was marvellously well pleased, for I confess I could not distinguish betwixt the Pots made there, and the finest China Ware I ever saw,” adding that he “found it . . . to equal, if not surpass the Chinese in their finest Art.”<sup>2</sup> A conversation he had with a scientist, François de Morin, suggested that the secret had been discovered three years earlier, in 1695. The family of Pierre Chicaneau (died 1678) claimed to have improved upon Chicaneau’s process and to have made porcelain since 1693. The products of Saint-Cloud were rare and highly prized. They were sold, Lister declared, “at excessive rates,” quoting “some furnitures of Tea Tables at 400 Livres a Sett.” By 1700 the Saint-Cloud factory was under the patronage of the Duc d’Orléans, and its proprietors, Pierre Chicaneau II and his family, had opened an establishment near the Place des Victoires in Paris, “pour la vente de leurs Porcelaine.”

The earliest Saint-Cloud porcelain, like that made at Rouen, was decorated in blue on white in much the manner of contemporary faïence. Gilding, probably first attempted on French porcelain at Saint-Cloud, was already being used by the time of Lister’s visit to France, and polychrome decoration, generally inspired by Oriental models, was soon introduced. The productions of the Saint-Cloud factory are represented in the catalogue below by a pair of white jars with sprays of plum blossom in relief (Catalogue Nos. 123 A and B), imitated from Japanese originals. They must date from around 1725.

1. Brébisson, *La Porcelaine Tendre de Rouen*.

2. *A Journey to Paris in the Year 1698*, by Dr. Martin Lister, pp. 139–141.

Such jars were produced in considerable quantity at the factory in the first half of the eighteenth century and seem to have been intended for toilet use.

Various other attempts to manufacture porcelain, mostly abortive, short-lived, and of lesser importance than those mentioned above, were made in France early in the eighteenth century, perhaps at Passy about 1700 and at Lille about 1711 as well as in a purely scientific and experimental spirit by the physicist Réaumur at Paris about 1717. But only two factories, both established a little later than these, are of any importance. These are the Chantilly factory set up under the patronage of the Duc de Condé at Chantilly and the factory at Mennecy under the protection of the Duc de Villeroy, and examples of the products of both factories are to be found in the catalogue below.

Louis-Henri de Bourbon-Condé was a first cousin of the king who had made an immense fortune out of speculation before the collapse of the System of Law. In 1726 he was exiled from Versailles to his great estates at Chantilly, where he occupied his leisure partly in collecting Japanese and other Oriental porcelain. Chemistry was among his numerous hobbies. The two interests combined in his protection of Ciquaire (or Sicaire, Cicaire) Cirou, who appears to have been manufacturing porcelain on a small scale at Chantilly from 1725, though it was not until 1735 that he was granted royal letters patent to do so. The first productions of Chantilly were copied closely from Japanese originals in the duke's collection and decorated in the Kakiemon style. It is recorded that it amused the duke to intermix these Chantilly pieces with his own collections to see if his guests could distinguish the Japanese originals from the French copies. The factory continued to flourish down to the end of *ancien régime* (and was purchased by an Englishman, Christopher Potter, during the Revolution), but its main importance in this brief historical survey is that two of its workers, the brothers Robert and Gilles Dubois, deserted the factory, claiming to take with them certain of its secrets, and played an important role in the foundation of the Vincennes, later the royal Sèvres, factory. They were joined shortly afterward by François Gravant, a greengrocer from Chantilly.

The origins of the Mennecy factory are somewhat obscure. They involve a certain François Barbin, described as a *faïencier*, but who seems to have been making porcelain in the Rue de Charonne at Paris in 1734 (and perhaps earlier) and who was protected by Louis-François de Neuville, Duc de Villeroy. By 1737 Barbin was living at the duke's château at Mennecy, but the porcelain manufactory was not moved there until 1748, though faïence had been made there for some time. Later in the century, in 1773, the porcelain manufactory was moved to Bourg-la-Reine. In effect, these three centers form a single establishment. That there was some stylistic relationship between Mennecy and Chantilly is evident from the five Chinese figures in the collection made at the Mennecy factory (Catalogue Nos. 127 A and B, 128 A and B, 129), all of them mounted in gilt bronze. These small grotesque figures, like the snuff- and sweetmeat boxes, *pots à fard*, small candlesticks, and such-like objects that the factory produced in profusion for use on the toilet table, are charmingly unsophisticated rather than subtly modeled. They owe their attraction to their artlessness; in this they resemble the English figures produced at Bow and are quite different in conception from most French and German eighteenth century porcelain. The same interrelationship

between the Menecy and Chantilly factories is to be seen here in a Chantilly pomegranate mounted as a perfume burner (Catalogue No. 124) to which parallels can readily be found among models of fruit created at the Menecy factory.

THE MAJORITY of pieces of French porcelain catalogued below were created at Sèvres. It would therefore be necessary to discuss it at greater length than the work of the other factories, even were it not the most famous of all French porcelain factories. The origins of the Vincennes-Sèvres factory, which was ultimately to become the celebrated Manufacture Royale de Porcelaine, are rather different from any so far mentioned and date from a good deal later than any of them except the Menecy factory. Although it was eventually to be the chosen instrument of the French Crown for the production of what was to become famous throughout Europe as *porcelaine de France*, it did not begin under royal or even noble patronage. In its first tottering steps it was supported by financiers and bankers, and at that date it would have needed great foresight to believe that it would ultimately challenge the economic dominance of Meissen on the European market and become an instrument of national prestige and propaganda. That it was not even to succeed for many years in making the true or hard-paste porcelain which had given Meissen its pre-eminent position for about half a century after Böttger's discovery is in part a tribute to the care with which the technique was kept secret at Meissen, though the failure to discover any source of kaolin in France before 1768 was the principal factor.

Chance played a large part in decreeing that the beautiful soft-paste porcelain should be what brought fame and success to Sèvres. During the first thirty years of the factory's existence its scientists and technical advisers dreamed of creating "true" porcelain, and it is not without significance that Sèvres porcelain as a material does not even obtain a mention in the first edition of Diderot and d'Alembert's *Encyclopédie* (1751-1765). Its name was admitted into this great treatise only in the supplement of 1777 after the kaolin beds at Limoges had been discovered, and hard-paste or "true" porcelain had become a reality. The *Encyclopédie* makes no reference at any point to the soft paste on which the aesthetic fame of the factory now rests (as indeed it did then). And it is from the soft-paste productions of the Vincennes-Sèvres *manufacture* that all but the pair of vases Nos. 91 A and B in the catalogue below are drawn, most of them having been made in the two decades which followed the transfer of the manufactory from Vincennes to Sèvres in 1756 (see below).

The documents relating to the beginnings of the Vincennes factory are somewhat contradictory, and the actual date of its foundation cannot be given precisely. It is sufficient to record here that sometime around 1738 the brothers Orry de Vignory and Orry de Fulvy, both wealthy financiers and important servants of the state, were allowed by the king to install the brothers Gilles and Robert Dubois in rooms in the old royal château of Vincennes on the eastern outskirts of Paris. There these two escapees from the Chantilly factory were given finances (apparently from the resources of the Crown—Orry de Vignory was *contrôleur-général des Finances* and his brother *Intendant*) to the tune of ten thousand livres in order to make porcelain, the technique of which they claimed to have learned during their earlier employ-

ment at Chantilly. Both the brothers Dubois were later accused of leading irregular lives, and Robert, at any rate, was dismissed by Orry de Fulvy on these grounds in 1741 though Gilles may have continued in a subordinate position at the factory until about 1746 (Eriksen, *Waddesdon Manor: Sèvres Porcelain*, p. 13, note 1). On the other hand, Chavagnac (*Histoire des Manufactures Françaises de Porcelaine*, p. 122) says Orry de Fulvy dismissed the brother Dubois in 1741. But it is at least likely that the dismissal was due more to the failure of their attempts to make porcelain than to their dissipation.

The Dubois brothers were succeeded in 1741 by their assistant from Chantilly, François Gravant, with whom was associated a certain Charles Adam who has recently been shown merely to have been the *valet de chambre* of Orry de Fulvy.<sup>3</sup> Adam was more than merely a puppet, for he had well-furnished apartments at Vincennes and seems to have spent a considerable amount of time there. But his master seems also to have spent a surprising length of time there and must have kept a watch on the experiments. Through Adam the financier advanced a further sum of nearly sixty thousand livres to the new establishment during the years 1741 to 1745. François Gravant seems to have been a good deal more successful than the Dubois brothers, and by 1745 had produced a sufficiently convincing soft-paste porcelain experimentally to apply for a royal patent to manufacture it for thirty years. In the event a twenty-year patent was granted to Charles Adam on July 24, 1745, “de fabriquer en France des porcelaines de la même qualité que celles qui se font en Saxe, pour dispenser les consommateurs de ce royaume de faire passer leurs fonds dans les pays étrangers,” a phrase that fairly sums up the technical and economic aims of all experimental attempts to make porcelain in France. The aesthetic aims are more briefly hinted at in the definition (which comes farther on in the patent) of what the new establishment was to produce, viz. “porcelaine façon de Saxe, c’est à dire peinte et doré, à figure humaine . . .” The right to use apartments in Vincennes was continued. It was made a penal offense for workmen to leave the factory without permission and for other factories to engage their services. The original loan of 10,000 livres was extinguished, and a new company was set up with a capital of 93,000 livres divided into twenty-one shares held by seven shareholders, all of them wealthy tax-farmers, bankers, and businessmen. A considerable part of the capital (24,000 livres and the promise of a pension for his family) went to pay Gravant for his “secret,” so that it is clear that he had produced porcelain of a quality to satisfy the shareholders, who seem to have been fairly hard-headed businessmen. Three years later a further large sum of 24,000 livres was paid to a Benedictine monk, “frère Hippolyte,” who appears to have possessed the secret of the technique of applying gilding to porcelain. He was also permitted to furnish the gold used at the factory. Thenceforward other French factories were forbidden to make use of gold. Various other appointments were made at this time and point to the factory’s growing importance.

In 1745 Orry de Vignory fell from power and was succeeded by Jean-Baptiste Machault as *contrôleur-général des Finances*. Machault clearly took a very great interest in the porcelain factory, and much of

3. André Sergène, quoted in Chapu, *Les Porcelainiers du XVIII<sup>e</sup> Siècle Français* (“Collection Connaissance des Arts”), p. 154; the term *valet de chambre* hardly bore the same social implications at this date that it did later.

its success was due to him.<sup>4</sup> Nevertheless he seems to have permitted Orry de Fulvy to continue his immediate supervision until his death in 1751. Under him the newly constructed manufactory was thoroughly reorganized. Jacques-René Boileau de Picardie, an officer from the army commissariat, was appointed as managing director; a certain François Blanchard was made *garde-magasin*, in charge of the storage and sales side of the business, and Jean Hellot, a distinguished chemist and member of the Académie des Sciences, was appointed advisor on technical matters concerning the composition of paste, colors, etc. On the aesthetic side a certain “M. Hults [i.e., Hulst] dont le goût est connu et constant” was made artistic advisor;<sup>5</sup> Jean-Claude Duplessis, the well-known goldsmith and *fondeur-doreur* (see Volume II of this catalogue, pp. 565–566) was entrusted with the task of creating new models; and in 1748 Jean-Jacques Bachelier, a flower-painter, was entrusted with the supervision of all painted decoration as well as the duty of instructing apprentices in drawing and painting. With him was associated Jean-Antoine Mathieu, *émailleur du Roi*.

By 1750 there were over a hundred craftsmen (about half of whom were women) employed on various tasks at the Vincennes factory. In the following year a minor financial crisis arose in consequence of the death of Orry de Fulvy and the need to repay his shares in the business. As a result the company was dissolved and reconstituted in 1752, and in the next year the privilege granted to Orry’s man, Charles Adam, was transferred to Éloy Brichard, the future *sous-fermier* whose tax mark appears on several gold boxes in the collection (Volume III of this catalogue, pp. 154, 155, 156). In this new company, the king, whose interest in work at Vincennes had hitherto been intermittent and more or less concealed, became a major shareholder. In the articles of the new company the factory was designated officially for the first time as a Manufacture Royale, and it was given the right, indeed the duty, to use the royal monogram of the interlaced L’s on every piece made, together with a letter (A for 1753, B for 1754, and so on) to indicate the year of manufacture.<sup>6</sup> In addition, the monopolistic character of the manufactory was embodied in the patent. Other French factories were forbidden to make porcelain.

4. Chavagnac (*op. cit.*) in particular emphasizes the crucial role played by Machault in developing the factory. But, as Eriksen has pointed out (*The James A. de Rothschild Collection at Waddesdon Manor*, p. 14, note 3), the Comte de Chavagnac was descended from Machault and may possibly have overstressed his importance from motives of family pride. But it cannot be doubted that Machault provided both economic and aesthetic advice of great value.

5. Eriksen (*Waddesdon Manor: Sèvres Porcelain*, p. 17) has identified this man as a cultivated Dutch gentleman, Hendrik Van Hulst, an *amateur* member of the Académie de Peinture et Sculpture and a friend of the influential Le Normant de Tournehem.

6. At the same time the small, stick-on labels printed with the interlaced L’s were also produced. These were intended as price tickets, and examples are occasionally still found surviving on Sèvres porcelain today, e.g., on the back of the porcelain plaques set into a *secrétaire à abattant* (Volume I, No. 105) in this collection. It seems worthwhile to put on record here that since Volumes I and II of the catalogue appeared, Verlet has drawn attention to the fact that in the latter part of 1776 Poirier and Daguerre bought from the Sèvres factory plaques corresponding to those on the *secrétaire* at the prices written on the tickets (Verlet, *Apollo*, March 1967, p. 210).

The interlaced L’s had, in fact, been occasionally used on Vincennes porcelain before 1753 but seemingly without any royal authority, e.g., enclosing a fleur de lys on a large uncolored chinoiserie group in the English Royal Collection (illustrated in *Burlington Magazine*, August 1962, p. 349, fig. 32).

At the same time the decision was taken to move the factory from Vincennes to Sèvres where it would be nearer the court at Versailles and no farther from the fashionable heart of Paris. At Sèvres the factory would be quite close to Bellevue, the small château that Mme de Pompadour had acquired and made her principal country residence in 1750 (see Volume I of this catalogue, p. 207), and it may be that the move was inspired by the king's mistress herself. Her precise role in the early days of the Manufacture is not easy to define. She was certainly to become one of its principal patrons and unquestionably helped to maintain the king's interest in it. As early as July 24, 1748, the anonymous author of the *Journal historique ou fastes du règne de Louis XV* declared "Le succès de cette entreprise . . . est du principalement à la protection et aux secours que la marquise de Pompadour a accordés dans les commencements toujours laborieux," but as the *Journal* was not published until 1766, one might suspect it of having been edited with some degree of hindsight if corroborative evidence was not available from elsewhere. From 1749 onward, before the factory's sales registers begin, we find her buying considerable quantities of Vincennes porcelain from Lazare Duvaux. Two years later Hellot noted that the *fermier* de Verdun was a philistine who had only taken up his five shares and displayed an interest in the company "afin de faire sa cour à M. de Machault et à Mme de Pompadour." D'Argenson's often quoted assertion that she declared that "not to buy as much of this porcelain as one can afford, is to prove oneself a bad citizen," cannot be entirely credited, for he was her sworn enemy. But by 1755 we find a *pot-pourri Pompadour*, *urnes Pompadour*, and a *broc Pompadour* appearing on the sales registers; and the fact that Bachelier, a favorite painter of Mme de Pompadour, was put in charge of the *ateliers de peinture* in 1748 seems to be indicative of her interest in the factory at this early date (see pp. 170–171). Finally, the land on which the new factory buildings were put up at Sèvres in 1753 belonged to Mme de Pompadour.

The enormous building, erected below the woods of Saint-Cloud by the architect-engineer Perronet to the designs of the architect Lindet, took three years to complete and even then was not particularly well planned to house a porcelain factory.<sup>7</sup> It was a four-story building, and no thought seems to have been given to the provision of easy methods of intercommunication, an important consideration when moving the fragile ware from one section of the factory to another. In spite of the large amount of capital now made available (it was on the order of 100,000 livres), the cost of the new building and the transference of the factory was high, and by 1759 there were fresh financial difficulties. Thereupon Louis XV stepped in and bought out the other shareholders. Thenceforward the Sèvres factory became the exclusive property of the Crown, administered on the same lines as the other Manufactures Royales at the Gobelins and the Savonnerie factories (see Volume II of this catalogue, pp. 523–532). Any deficit, for the future, was made up by the Crown, and even in 1792 Louis XVI refused to part with it, replying proudly to an offer to purchase: "Je garde la Manufacture de Sèvres à mes frais," regardless of the fact that he had no funds with which to support it. In the event the factory was confiscated by the Convention two days after the invasion of the Tuileries. Since that date the organization has been a national rather than a royal

7. An interesting contemporary description of the building and the organization of the factory is contained in the *Mémoires* of the Duc de Luynes, XVI, pp. 77–78.

porcelain manufactory, even though the titles *Impériale* and *Royale* were incorporated in its title during certain subsequent regimes.

The history of the factory in the years after the move to Sèvres will emerge when its productions are considered and need only be dealt with briefly here. In 1759, when the factory became the exclusive property of the king, a *commissaire-administrateur* was appointed to supervise the factory in much the same way that Orry de Fulvy had until his death. This was the Sieur de Barbarie de Courteille who, like Orry before him, was also *contrôleur-général des Finances*. His *directeur-régisseur* at the factory was Boileau de Picardie. At Courteille's death in 1767 his duties were taken over by Henri-Léonard-Jean-Baptiste Bertin, *ministre de la maison du Roi*. Boileau continued to direct the factory down to his death in 1772, when he was succeeded by Melchior-François Parent, a much less successful administrator who was responsible for many of the financial troubles that beset the factory in the years preceding the Revolution. He was dismissed in 1778 and was replaced by the energetic Charles-Claude de Labillarderie, Comte d'Angiviller, *Contrôleur des Bâtiments* and a most able administrator, whose hard work and careful economies were felt in all the artistic activities of the Crown during the last decade before the Revolution. He was represented at the factory by Régnier, who endeavored to correct the balance by once again restricting the activities of other French factories. Their competition had been harming Sèvres ever since the original prohibition of the setting up of rival factories had been relaxed when hard-paste porcelain was discovered. In this Régnier was not very successful. A Swiss, Jean-Jacques Hettlinger, was associated with Angiviller in order to push the sales side of the business. Nevertheless these last years of the Manufacture Royale's history can only be regarded as a period of decline from the first two successful decades.

Experimentation continued actively after 1756. It was in these years that some of the most famous ground colors were invented, dark blue (*bleu lapis*) before 1753, yellow and turquoise-blue (*bleu céleste*) in 1753, green in 1756, pink in 1757, king's blue (*bleu du roi* or *bleu nouveau*) in 1763.<sup>8</sup> In 1757 Pierre-Joseph Macquer, another member of the Académie des Sciences, was associated with Hellot as chemist at the factory. It was he who explored the Limousin for deposits of the kaolin from which the first successful hard-paste porcelain was made in 1769.

The use of gilding was greatly developed after 1756. Highly accomplished engraving and burnishing were used to impart vitality and variety to its surface appearance. The application of gilding in regular or irregular allover patterns variously described as *caillouté* and *vermiculé* was developed to relieve too monotonous areas of color (see below, p. 160). On the aesthetic side the modeling was strengthened by the appointment of the sculptor Étienne-Maurice Falconet as administrator of the sculpture studio in 1757. Many of the models for the popular *biscuit* figures (e.g., Catalogue Nos. 117–121) were created by him in the years preceding his departure for Russia in 1766. He was succeeded by Bachelier from 1766 to 1774, and in 1774 by Louis-Simon Boizot, who continued to supervise the sculpture workshops down to 1802.

Apart from the invention of the new colors, the years between 1756 and 1779 were the most successful

8. The range of colors available, their terminology, and the dates of invention of the various ground colors used at Sèvres have been so authoritatively discussed by Verlet (*Sèvres*, pp. 21–22) and recently, in greater detail, by Eriksen (*Waddesdon Manor: Sèvres Porcelain*, Introduction, pp. 28–31) that it has not been thought necessary to repeat the information here.



and the most prosperous in the factory's history. A wide range of new models was devised. The king interested himself closely in its work. Orders were placed for numerous large services as diplomatic and royal presents. At the turn of each year he personally conducted a sale of the factory's productions at Versailles, at which important courtiers were expected to make purchases. If the economic effect of this was probably not very great it undoubtedly had the effect of making Sèvres porcelain highly fashionable with the rich and powerful.

A more important role in supporting the factory financially and making its productions popular was played by the *marchands-merciers*. Verlet has shown (*Sèvres*, I, chart on p. 47) that their purchases were more than double the value of those made by the Crown, the factory's other principal patron. Lazare Duvaux's *Livre-Journal* in particular (as well as the sales registers of the factory) shows him to have been a lavish purchaser and regular retailer of Sèvres porcelain on which he was allowed a mere nine per cent discount (it was later increased first to twelve per cent and then to fifteen per cent). It has recently been suggested by several writers that Duvaux exercised some direct aesthetic influence on Sèvres. This is perhaps to overstress his role at the factory, where he was consulted on commercial rather than artistic matters. On July 7, 1771, it was decided that "il ne sera pas moins nécessaire d'y faire trouver un des marchands dont la Compagnie aura fait choix pour avoir son avis sur les choses usuelles dont la vente pourra être plus moins facile." Later in the month, on July 28, the documents (Ms Y, vol. I) mention "comme il est nécessaire pour satisfaire le goût du public de consulter un marchand sur le choix desd. modèles elle a prié ces Messieurs d'engager le S. Duvaux dont le zèle lui est connu de s'y trouver. . . ."<sup>9</sup> But the mention in the *Livre de Ventes* for 1753 of "Pièces de service formes Hébert, Duvaux, Bouillard etc.," might seem to suggest that certain *marchands-merciers* did exercise some aesthetic as well as commercial interest. Thomas-Joachim Hébert seems definitely to have played some artistic role at Sèvres, for a *plateau Hébert* is mentioned in the sales register as early as 1753 and a *gobelet Hébert* appears in the following year. The Duc de Luynes tells us in his *Mémoires* that a Sèvres vase was named after this famous *marchand-mercier*. This may possibly (but by no means certainly) be the type for which a plaster model is preserved at the factory labeled *vase à cartels, modèle d'Hébert* (Troude, *Choix des Modèles de la Manufacture Nationale de Porcelaine de Sèvres*, pl. 108). An "écritoire Hébert, vert et fleurs, 216 l." is also listed in the sales registers in 1759. Eriksen has pointed out that Hébert was by no means a lavish purchaser from the Sèvres factory. But he was a *marchand suivant le Cour* and actually had his establishment within the confines of the Palais de Versailles (see Introduction to Volumes I and II of this catalogue, p. LIV), which perhaps put him in closer touch with its most influential patrons.

Poirier (and likewise his partner and successor Daguerre) was another *marchand-mercier* who certainly influenced the factory's creations. He popularized, though he did not invent, the practice of mounting furniture with plaques of Sèvres porcelain.<sup>10</sup> It was almost certainly he who devised those circular *plateaux* and curved *quarts de cercle* from which the *ébéniste* Martin Carlin made so many *tables en chiffonnière*

9. Documentation kindly communicated by Svend Eriksen.

10. On the origins of the practice, see Watson, "A Possible Source for the Practice of Mounting French Furniture with Sèvres Porcelain" in *Opuscula in Honorem C. Hermmarck* 27.12.66, pp. 245-254.

(Volume III of this catalogue, No. 297), and he seems to have had a monopoly or near monopoly in purchasing them from the factory. Sèvres, in addition to marketing its wares through the various fashionable *marchands-merciers* and selling them at the factory itself, set up before 1774 an establishment for retailing the products of the factory in the old Rue de la Monnaie in the fashionable heart of Paris. Two other depots were later opened in the capital.

Abroad, too, Sèvres was in demand. Large orders were received from Russia, and the names of many Englishmen appear on the factory's books. Foreign comments on Sèvres porcelain usually praise its qualities highly. Thus, on a visit to the factory in 1765 the Rev. William Cole noted in his *Journal*, "It is of a most admirable Beauty & Texture: the White has no Glassyness, as many of our Manufactures established in England has; but its Whiteness excells that of the true Porcelaine, as much as the Dresden Manufacture exceeds all other in the Beauty & Elegance of its make, Fashion and colouring."<sup>11</sup> He also describes purchasing a few pieces of Sèvres from the *marchand-mercier* Dulac's establishment in the Rue Saint-Honoré. Cole's only complaint concerned its price. "Indeed," he wrote, "it ought to be superabundantly eminent & excellent, as the Price is excessive," and he goes on to express shocked horror that his companion Horace Walpole should give "10 Louis or Guineas for a single Coffee Cup, Saucer & a little square Sort of *Soucoupe* or under-Saucer, to set them on." Nearly a quarter of a century later the same complaints were being made. Thus in 1791 the 2nd Viscount Palmerston, visiting the Sèvres factory, noted "The things are beautiful . . . dearer than I could have conceived. A service of desert china which though handsome was neither very large nor very fine, 270 guineas. I have bought two or three cups."<sup>12</sup>

THAT THE Vincennes-Sèvres factory had already attained fame at home and abroad well before the discovery of the kaolin beds at Saint-Yrieux and elsewhere in the Limousin region permitted the chemists Macquer and Montigny to create hard-paste porcelain, has already been noted above. This renown was a piece of the greatest good fortune, for it has never been seriously doubted that the factory's soft-paste ware is far more aesthetically satisfying than the true porcelain, first achieved in 1769. A great deal of capital both monetary and experimental had been invested in building up the soft-paste organization. By 1783 there were some 274 persons employed at Sèvres on its manufacture. The mastery of the difficult art of manipulating this fragile material, which the craftsmen had acquired so laboriously over several decades, could not be jettisoned overnight without serious economic loss. Nor could the years of experimentation which had produced the favorite ground colors. So soft-paste porcelain continued to be included in the factory's production into the early nineteenth century (see p. 150 above).

The soft-paste porcelain of Sèvres had unrivaled technical qualities. Even when ground colors were applied in the Meissen manner to cover all or almost all of the surface, it gave a soft, slightly uneven,

11. Rev. William Cole, *A Journal of My Journey to Paris in the Year 1765*, ed. Stokes, pp. 232-233.

12. *Portrait of a Whig Peer*, compiled from the papers of the 2nd Viscount Palmerston, by Brian Connell, p. 237. These complaints were echoed by Frenchmen. The Duc de Luynes (*Mémoires*, XVI, p. 92) complains of "le prix actuellement trop considerable des porcelaines de celle manufacture."

almost vibrant quality to the washes of color owing to the slightly porous quality of the paste. The effect was quite different from the brilliant uniformity of the hard-paste glaze. The unique whiteness of the Sèvres paste on which Cole commented at some length in 1765 was very different from the stony white of hard-paste porcelain. This quality was exploited with great skill by reserving large areas of white as a foil for smaller areas of color and decoration, especially in the early years at Vincennes and the first decade of the factory's existence at Sèvres. Scattered birds naturalistically painted in polychrome colors or conventionally treated in gilding told with great effect against large cartouche-shaped areas of white (e.g., Catalogue Nos. 76 A and B). Trophies (e.g., Catalogue No. 99) and playing infants (e.g., Catalogue Nos. 82 A and B) were similarly used, as they were added to the repertory of subjects.

Gilding, of which the factory enjoyed a national monopoly in its formative years (and indeed much later), was used to impart a very special quality to Sèvres porcelain. Even at a distance Sèvres can be distinguished from all other French porcelains by its sparkling rims, which were emphasized by a simple narrow line of gold (see Catalogue No. 88) or a discreetly toothed (see Catalogue No. 87) or more boldly scrolled (see Catalogue No. 110) border. On the main surfaces and especially around the white areas reserved for painted decoration, gold was used decoratively with greater elaboration (e.g., Catalogue No. 88), though never with the overwhelming all-over effect of the large areas of plain burnished or matte gold that were to be developed at the factory in the Napoleonic era.

The gold itself was applied with a combination of fine and coarser brushes. Contrast and liveliness were produced by burnishing certain parts with an agate tool and leaving others matte. This technique, adapted from goldsmiths' work and applied later by Gouthière to gilt bronze, gave great vitality of surface appearance. In addition, pictorial effects were produced by engraving details on the surface of the gold with a sharp-pointed tool, giving both realism and sparkle to the scrolls, flowers, fruit, leaves, and ribbons from which the border decoration was so often composed (most of these features can be found on the various component parts of the Rohan service, Catalogue No. 109 below). The use of gilding on porcelain is analogous to the use of gilt-bronze mounts on contemporary furniture to set off the sober colors of the wood and still more so to that of gilded metal mounts applied with such success in France to Oriental porcelain, a fashion which rose to its height in the middle of the century (see Introduction to Volumes I and II, pp. LX, LXI, and Introduction to Oriental porcelain in this volume, pp. 375 ff.). This parallel becomes particularly evident in the second half of the century, when many of the vases of neoclassic design produced at the factory in the Louis XVI period were given handles in the form of gilded terminal figures of women imitating contemporary gilt-bronze mounts quite precisely.<sup>13</sup> Candlesticks of *biscuit* porcelain gilded all over and quite evidently intended to ape gilt bronze were produced in small numbers at the factory in 1773 (a pair from the Wallace Collection are illustrated by Verlet [*Sèvres*, pl. 75]). Lazare Duvaux frequently mentions French porcelain mounted with gilt bronze

13. There are no examples in the Wrightsman Collection, but the various types of *seau* included in the great dinner service ordered by Catherine II of Russia provide a particularly obvious example. A reproduction is to be found in *Les Porcelainiers du XVIII<sup>e</sup> Siècle Français* ("Collection Connaissance des Arts"), p. 221.

in his *Livre-Journal*. Some of this was probably mounted outside the factory to the *marchand-mercier*'s own specifications. Pages xxxiii and lxxxix of the printed edition of Duvaux's daybook point to a working relationship with the eminent *bronzier* Jean-Claude Duplessis, co-director of art at Sèvres. In addition to making bronze mounts for ornamental porcelains at the factory he maintained his own foundry in Paris for this purpose. After his death in 1783, he was succeeded at Sèvres by Pierre-Philippe Thomire.<sup>14</sup>

Another ingenious use to which gold was applied at Sèvres was in the form of an openwork allover pattern to break large areas of ground color. These were generally referred to in the factory records as *caillouté*, or "pebbled," which describes their appearance sufficiently well. Variations are known as *pointillé d'or* (perhaps what is now referred to as *œil de perdrix*; see Catalogue Nos. 105 A to O), *sablé d'or*, *en briques d'or*, and *pois d'or*. *Vermiculé*, which better describes certain "wormy" types of patterning, is apparently a nineteenth century term, adapted from architectural usage. These allover patterns were, however, more regularly used after the first decade of the factory's existence at Sèvres, and examples in the Wrightsman Collection are rare. A form combining *caillouté* and *sablé d'or* decoration is, however, to be seen on the undated knife and fork handles Catalogue Nos. 113 A-JJ.

Very little that can be assigned with certainty to the earliest period at Vincennes is identifiable today. Bachelier in his *Mémoire historique sur la manufacture nationale de Porcelaine de France*, drawn up in 1781,<sup>15</sup> tells us that in 1748 Chinese porcelain was being copied at Vincennes as it had been at Chantilly whence had come François Gravant and the Dubois brothers who made the first experimental porcelain that led to the foundation of the factory. Oriental porcelain, especially that decorated in the Kakiemon style, provided some of the most popular types of decoration at Meissen, which the royal French factory was deliberately aiming to rival. The Comte de Chavagnac possessed two lobed bowls decorated in this style, which had descended to him from his forebear Machault, appointed administrator of the factory in 1745. An *écuelle* and stand of the same type is in the Musée National de Céramique, Sèvres. These were probably copied, not directly from Japanese models but from imitations of these made at Meissen. A figure of a parrot in the Musée des Arts Décoratifs, Paris, which Verlet (*Sèvres*, pl. 5) has assigned to Vincennes and dates from about 1745, was undoubtedly imitated from a Meissen original of a type similar to Catalogue No. 20 above. We know, too, that a series of sixteen plaques of porcelain was copied at the factory from Canton enamels in Machault's collection and used in 1748 to decorate a pair of commodes made by Bernard II Van Risamburgh. But if the earliest shapes and decorations were mostly inspired by "Chinese" (generally, in fact, Japanese) porcelain as interpreted at Chantilly and Meissen, currents of a more purely Western idiom soon began to submerge these characteristics.

14. Under the heading *Extraits des Livres de Ventes*, Chavagnac (*op. cit.*, p. 186) cites among listings for 1779, "À Mme Royale: Garniture, 3 vases chinois, fond Taillandier, montés en bronze, 2,400 l." In 1781, we find a reference in the sales registers to a "Table montée en bronze, l'histoire d'Achille, 6,000 l," and in the following year the king's aunts bought "Trois vases gris agathe, montés en bronze, 960 l." Surely these and many earlier bronzes were created by Duplessis or under his direction. The same source (pp. 206, 207) gives a list of payments to Thomire for providing mounts for Sèvres vases.

15. Bachelier's manuscript of 1781 was edited by Gustave Gouellain and printed in 1878.

The appointment of Jean-Claude Duplessis in 1745 to supervise the modeling workshops at Vincennes was crucial for the evolution of the rococo forms to which soft-paste porcelain was so admirably adapted. Duplessis, a *bronzier* and an *orfèvre*, had developed an individual rococo style which was far better suited to porcelain than those of either of the two great exponents of the rococo idiom in the middle years of the century, Charles Cressent and Jacques Caffiéri. Cressent's style, somewhat angular and based on a combination of rockwork, human forms, and strapwork, was not at all well adapted to the semi-fluid nature of the unfired paste. Caffiéri's on the other hand, as exemplified, for instance, by two chandeliers in the Wallace Collection dated 1751 (*Wallace Collection Catalogues: Furniture*, nos. F 83, 84), or the Passement clock at Versailles of the same period, was altogether too open, too cage-like in construction, to be suitable for adaptation to the fragile soft paste, so inclined to warp and crack in the firing.

Duplessis had shown a mastery of a quite different rococo idiom to these in the pair of gilt-bronze *braseros* he had created in 1742 for Louis XV to present to the ambassador to the Sublime Porte and which are his earliest known masterpieces in gilt bronze. The smoothly flowing, linear character of their wholly abstract forms was excellently adapted to the nature of soft paste. It comes nearer in style to the work of Juste-Aurèle Meissonnier, one of the two founding fathers of that phase of the rococo known as the *style pittoresque*, than does the work of either Cressent or Caffiéri. The swirling, stepped terrace of gilt bronze that provides a base for a celebrated vase containing 470 Vincennes flowers presented by the Dauphine to her father, the Elector of Saxony, in 1749 was certainly the work of Duplessis, and its design comes very close to certain of Meissonnier's engraved designs for silver.<sup>16</sup> It is still in the Zwinger at Dresden.

The rococo indeed undoubtedly entered the factory's repertory first through the copying of contemporary silver, as it did in so many porcelain factories outside France. The fluent forms, with their undulating rims and "combed" or fluted motifs derived from exotic shells, found on so much contemporary silver, were admirably adapted to the nature of soft-paste porcelain. But the intricate surface decoration was less so. Under Duplessis's guidance this feature was suppressed and generally replaced by plain straight walls (as in the cups and saucers), or, in the case of vases, by rotund volumes with clean, smooth surfaces quite different from the often overwrought surfaces of contemporary works in hard-paste porcelain created at Meissen and elsewhere.

But in spite of the need for simplification, silversmiths' work continued to provide a basis and inspiration for Sèvres for a long time to come. The tureens especially are more or less direct transpositions from silver into porcelain. This appears particularly in their stands with "celery" type legs (cf. Catalogue

16. There is a considerable number of drawings for vases, inkstands, etc., by Duplessis in the archives of the Musée National de Céramique, Sèvres. Some have been published and discussed by Mme Levallet-Haug in *La Renaissance de l'Art Français et des Industries de Luxe*, February 1922, pp. 60–67. In addition, illustrations of a number of the plaster models of vases in the same museum have been published by Troude, *op. cit.* Several of these models bear the name of Duplessis, e.g., *vase gobelet Duplessis* (Troude, pl. 93). Unfortunately, few of the names now inscribed on these vases are to be found in the factory archives of the eighteenth century. They cannot therefore be accepted with complete confidence.

No. 97.6) and in their lids surmounted by a knop of vegetable form, an artichoke or the like. The rare but celebrated *bras de cheminée* produced in the 1760s are very evidently derived from metal examples and were perhaps originally designed by Duplessis to be executed in gilt bronze. Other examples of borrowings from metal can be found among the illustrations in Verlet's *Sèvres*: in the chamber candlestick (pl. 9), watering can (pl. 17), wall fountain and basin (pl. 20), and jug with basin (pl. 24). Even the famous elephant-headed candelabra-vases, the original plaster model for which is attributed to Duplessis (Catalogue Nos. 80–83), derive at least in part from metalwork, for the bases are of a form frequently found in gilt bronze. So is the foot of the *vaisseau à mât*. But there is clearly an attempt here to develop forms independent of silver and other metalwork (though perhaps not a wholly successful one; there is something too exotic, even bizarre, about the *vases à éléphants*). Eriksen has noted resemblances to an unusual type of Chinese vase, and the curious Oriental conceit of the elephants' heads may derive partly from Meissen, where J. J. Kaendler had produced candelabra supported on such heads as long ago as 1733.

The elephant-headed candelabra seem to have made their first appearance about 1756. The great creative moment in the history of Sèvres came in just this decade from the mid-fifties to the mid-sixties. It was in these years that the designers began to develop models totally new to the medium. Somewhat naturally the principal innovations were in the range of vases; there was little opportunity for evolving really new forms of domestic or useful ware. Some of the most striking of the new models appearing in these years are dual-purpose objects. The *vase à éléphants* is an example of this; so is the *pot-pourri gondole* with its pierced recesses to hold narcissus or hyacinth bulbs, which seems to have first appeared in the second half of the 1750s also.<sup>17</sup> Two entirely new models differing from anything produced at any other factory and analogous to this last object are the *vases hollandais*, which appeared as early as 1754 (Catalogue Nos. 84 A and B and 85 A and B), and the pot-pourri vase known as a *vase vaisseau à mât*, the earliest known version of which is dated 1754. The former, of a most ingenious design, is composed in two parts. The lower is a shallow vessel intended to hold water with narcissus bulbs accommodated in holes around the border. Into this fits the splay-sided or fan-shaped upper part, designed to hold cut flowers in the conventional manner. The celebrated *vaisseau à mât*, in the form of a masted ship, is traditionally said to derive from the single-masted ship that appeared in the armorial bearings of the City of Paris. Although it was not a dual-purpose piece like the *vases à éléphants*, its design was of unique character unlike anything previously produced at any porcelain factory. That it should have been attempted at all in the fragile soft-paste porcelain is remarkable. To fire such a piece with its elaborately pierced sides and yet avoid warping is evidence of the consummate technical skill available at Sèvres. Even so the fact that only fourteen of these vessels (of which only twelve seem to have survived) are known to have been sold from the factory suggests that there were a good many failures in firing these extremely complex and delicate pieces. The two-part *vase à Dauphins*, which first appears in the sales books of the factory in 1755,

17. A *pot-pourri gondole* in the Wallace Collection (*Illustrated Catalogue of the Furniture . . . and Objects of Art*, 1920, no. IV-B-162) purchased by Louis XV from Lazare Duvaux in 1758 is illustrated by Verlet, *Sèvres*, pl. 25.

is another original and complex piece with analogies with those mentioned above and is a sort of circular version of the *vase hollandais*.

If such totally original designs as the *vases à éléphants* and the *vaisseaux à mât* and the other vases mentioned seem to meet the second and third of the three qualities *gentillesse, nouveauté, variété* that Hulst laid down as a desirable guiding maxim for the factory's products (though in fact he was referring to painting rather than modeling), the first two vases bring to mind another of his dicta: "en fait de porcelaine surtout les dessins les plus bizarres, et les plus chimériques, l'emporteront souvent sur les dessins les plus élégants et les mieux raisonnés." His first quality *gentillesse* is better seen in the wide range of jardinières bearing a variety of different names in the factory's records: *caisses à fleurs, cuvettes Mahon*, or the vases with pierced lids and shoulders intended to hold pot-pourri, such as the type going under the name of *vase Tesniers* in the sales registers, though this may possibly refer to a type of decoration *à la Teniers* rather than to the shape. Some of the purely decorative vases intended to garnish a chimneypiece or table like the *vase Boileau* or the still rarer *vase à têtes de bouc*, the *vase à oreilles* or the goblet-shaped vase probably known as a *vase à cartels, modèle d'Hébert*, were of a supreme elegance, and a specialty of the factory. More *bizarres* and *chimériques* designs returned with the rise of neoclassicism. Such is the curious type known as the *vase ferré*,<sup>18</sup> which seems to have been created about 1763. In this, painted plaques are made to appear clamped to the sides with metal tie rods and suspended by feigned ropes and a sort of naval cleat. But if such decorative vases were the most original, the most impressive and the most costly products of the factory, they, in fact, represent only a relatively small proportion of its total output.

At first the Vincennes factory concentrated chiefly on the production of porcelain flowers in a deliberate attempt to compete with the Meissen factory. There can be little doubt that the mounted vase filled with porcelain flowers given by the Dauphine to her father in 1749 was sent as an impressive demonstration of how successfully the King of France's factory was able to rival or even surpass the Elector of Saxony's in one of its principal specialties. It was at just this time, in fact, according to Bachelier's *Mémoire Historique*, that "la manufacture commençoit à être en concurrence avec celle de Saxe."

Such bouquets of flowers set into vases, pots, or miniature tubs enjoyed a great popularity down to about 1755 and not only in France. In a somewhat affected letter addressed from Paris in August 1752 by the 10th Earl of Huntingdon to Lady Chesterfield, he writes "... I take the liberty of sending your Ladyship a flower-pot by the *voiturier* that sets out to-morrow for Calais; containing an ever-blooming nosegay, that braving the vicissitudes incident to terrestrial flowers, pretends to keep pace with any evergreen of them all; and promises to preserve as unfaded a lustre in the bleak months of December as any garland a British florist can provide in the more friendly month of June. So far, madam, I may safely advance; and if I carry the parallel no further, I console myself and my nosegay for its want of sweetness, from the consideration of its being destined for the perfumed atmosphere of a lady's chamber: where musk satchets, *et les eaux mystérieuse de Cithère, de miel, et de bergamot*, must triumph over the feeble

18. Troude, *op. cit.*, pl. 104.



pretensions of any real flowers whatsoever.”<sup>19</sup> After 1755, however, the fashion for such things seems to have declined, though as isolated blossoms and sprays they continued to be used to ornament vases (especially as knops on the lids), wall lights, chandeliers, etc. More rarely they were used in *biscuit* porcelain on those plaques with molded frames inlaid with *biscuit* portrait heads (e.g., lot 122, Sotheby’s, London, March 20, 1956 [illustrated in catalogue]). Verlet (*Sèvres*, p. 24) has also drawn attention to the fact that the *marchand-mercier* Darnault later ordered a number of such bouquets in the 1770s and 1780s.

The principal category of porcelain produced at Sèvres, as indeed at all other large-scale porcelain factories, was the useful wares. These ranged from huge dinner services down to single cups and saucers and even spoons. The finest services were made as diplomatic presents for Louis XV to give to foreign ambassadors and royalty. A wide selection of these was displayed at the exhibition *Les Grands Services de Sèvres* held at Sèvres in 1951, and is discussed in detail by Verlet in the catalogue. In placing them on public display in this way the organizers were merely following eighteenth century precedent. In an entry in her *Journal* dated June 24, 1784, an English visitor to Paris, Mrs. Cradock, wrote “We went this morning after breakfast, to see a splendid service of Sèvres porcelain, which the King is giving as a present to the King of Sweden. The whole service . . . is gilded and excellently painted.”<sup>20</sup> After describing the decorative porcelain figures which went with it, she concludes “We returned full of admiration.” Part of this service was included in the 1951 exhibition cited above, catalogue no. 8. It was given by Louis XVI to Gustavus III.

Orders for services were also placed by private individuals, both Frenchmen and foreigners. The Rev. William Cole tells us in his *Journal* that “The Duke and Duchess of Richmond . . . while I was at Paris . . . bespoke a Service of this Manufacture for their Table which was to cost 500 Pounds: I mean Mr. Walpole went with their Graces to Sève.”<sup>21</sup> Another service of some eighty pieces decorated with pale blue *œil de perdrix* was delivered on March 20, 1771, to the dealer Lambert for the first Lord Melbourne and still remains in the hands of his descendants. It cost 5,197 livres, 19 sols.<sup>22</sup> Two services ordered from the factory by individuals were particularly prestigious. The first of these was the service decorated in a pronouncedly neoclassic style that was ordered for Catherine II, Empress of Russia. Verlet<sup>23</sup> itemizes 616 pieces delivered by June 1779 costing the prodigious sum of 202,572 livres, while more than a hundred more remained on order. The other commission (if it can properly be called

19. Historical Manuscripts Commission, Report on the Manuscripts of the late Reginald Rawdon Hastings, Esq., ed. Bickley, III, p. 77

20. *La Vie Française à la Veille de la Révolution (1783–1786)*, Journal Inédit de Madame Cradock Traduit de l’Anglais par Mme O. Delphin Balleyguier, p. 53. The manuscript of this interesting diary appears to be located in France and has never, curiously enough, appeared in the language in which it was written.

21. Cole, *op. cit.*, p. 234.

22. See Watson, “Annotated Handlist of the Sèvres and Other Porcelain in the Possession of Viscount and Viscountess Gage at Firle Place” (typescript manuscript at Firle and in Wallace Collection archives).

23. Full particulars are given by Verlet, Grandjean, and Brunet, *Les Grands Services de Sèvres*, catalogue no. 11.

a private one) was ordered by Louis XVI himself. This was decorated principally with scenes taken from the illustrations to Ovid's *Metamorphoses* and *Les Aventures de Télémaque*. On account of its cost, its component parts were delivered only in small selections each year, the first consignment being delivered at Christmas 1783. The king kept a record of his annual acquisitions and the price in a small notebook written in his own hand, which survives in the Archives Nationales. The onset of the Revolution prevented the completion of either of these two services. The Louis XVI service was completed only in 1803, long after the execution of the king, and was subsequently sold by the French government, passing ultimately into the possession of the English Crown.<sup>24</sup> The final payment for Catherine the Great's service was not made until 1793, but both provided valuable employment and financial support to the factory at a moment of increasing economic difficulty.

On account of the considerable cost of the large dinner services, the type of tableware most commonly bought by contemporaries was probably the small tea and coffee services, or even single cups and saucers. The former usually consisted of a tray with a varying number of cups and saucers, a sugar bowl, a cream jug, and a tea or coffee pot (more rarely a *chocolatière*), but could also comprise merely a small square tray with a single cup or cup and saucer. All were known as *déjeuners*, with various qualifying adjectives added, e.g., *déjeuner Duvaux*, *déjeuner Dauphin*, *déjeuner Bouret*, *déjeuner Hébert*, etc., the differences seeming to depend on the shapes of the cup or tray. The square tray and single cup and saucer mentioned above was known as a *déjeuner carré*, for the tray was a *plateau carré* (Catalogue Nos. 99, 103 below).

Another popular form of useful ware was the *écuelle*, a two-handled soup bowl with cover and stand. In 1752 Lazare Duvaux was retailing these at an average price of 120 livres. Later in 1758 he sold much more costly examples, prices as high as 432 livres (no. 3011) and 480 livres (no. 3083) being recorded. These last were perhaps of a specially rich character (though nothing in the accounts suggests this) as they were supplied to the Dauphin and the Prince de Soubise, respectively.

Single cups and saucers, too, were sold in great numbers from the factory. These also had varying names: *gobelet Bouret*, *gobelet Bouillard*, *gobelet Hébert*, *tasse forme litron*, etc., some of which can be identified from inscribed drawings surviving in the records at Sèvres.<sup>25</sup> The so-called *trembleuses* (a modern term)

24. The best account of this service is that included in the catalogue of the exhibition *George IV and the Arts of France* held at The Queen's Gallery in 1966, catalogue no. 51. It does not, however, deal with the iconography of the paintings. Pieces from the service are reproduced in Laking, *Sèvres Porcelain at Buckingham Palace and Windsor Castle*, pl. 59, in Verlet, *Sèvres*, pl. 88 (both in color), and elsewhere. The numerous paintings in reserves are, in fact, for the most part taken from the engravings by Le Mire and Basan after drawings by Eisen, Moreau, Boucher, Leprince, Monnet, et al., in the four-volume edition of the *Metamorphoses* issued 1767–1771 (Cohen, *Guide de l'Amateur de Livres à Gravures du XVIII<sup>e</sup> Siècle*, no. 769–772), or from those by Tilliard after Monnet illustrating the 1783 edition of Fénelon's *Télémaque* in two volumes (Cohen, no. 384). We are indebted to Geoffrey de Bellaigue for this information. Louis XVI's notebook recording his piecemeal purchases is reproduced by Verlet in *Faenza*, XXXIV, nos. 4–6, 1948, pp. 120–121. The completion of the service in 1803 is documented in the Archives Nationales and the archives at Windsor.

25. See Eriksen, *Waddesdon Manor: Sèvres Porcelain*, catalogue no. 32.

were very popular. These consisted of a cup of tapering conical shape usually supplied with a lid (*gobelet à cuvier*) and fitting into a deep saucer. They are said to have been made particularly for elderly people, as they would not easily overturn, but were certainly used by younger people also.<sup>26</sup> An immense range of useful tableware was available in Sèvres porcelain ranging from sauce ladles and skimming spoons to knife handles (cf. Catalogue Nos. 113 A–JJ below) and egg cups. It was with satisfaction that d’Angiviller was able to write about 1780 that “la manufacture de Sèvres . . . dans l’espace de 20 ans à rendu l’usage de la porcelaine française plus commune sur nos tables que ne l’était pour nos pères il y a cent ans l’usage de faïence.”

Allied to the production of tableware was that of articles for the toilet. The most numerous were *pots à fard*, *pots à rouge*, and *pots à pommade* of differing sizes to hold various creams, rouge, etc. Toilet mirrors were rarely produced, but an exceptionally fine example was given to Grand Duchess Marie Feodorovna of Russia (see Volume I of this catalogue, No. 105) by Marie-Antoinette in 1784. For ablutions there were jugs and basins (*broc et sa jatte*), sponge (*boite à éponge*) and soap holders (*boite à savonette*), as well as shaving bowls (*bassins à barbe*) and numerous spittoons (*crachoirs*), presumably for male use. Brushes and brush holders (*vergettes*) are rare, but a unique complete dressing table set dated 1763/1764 (with its *pots à pommade*) survives in the Wallace Collection (illustrated in Verlet, *Sèvres*, pl. 46). Even eye cups (*baignoires d’yeux*) were made, and a few survive (there is a collection of them in the C. L. David Collection, Copenhagen), as do a number of *pots de chambre* and *bourdalous* of Sèvres porcelain, objects that find frequent mention in the sales registers of the factory and the *Livre-Journal* of Lazare Duvaux.

Related to the lidded *pots à fard* are the numerous snuffboxes produced at the factory at least from 1756 onward and certainly made in emulation of Meissen (though they had also been made at Chantilly, Saint-Cloud, and Mennecey). There were two types. The earlier were generally oval or circular, made in two parts, a flanged body with a fitting lid to which a simple rim and hinge of metal were applied. A little later were boxes composed of six painted plaques of porcelain, intended to be mounted *en cage* in gold (see Introduction, Volume III of this catalogue, pp. 103–104). Tobacco jars and even porcelain pipes are recorded. But the miscellaneous uses to which Sèvres porcelain was adapted are far too numerous to be all mentioned here. Shuttles (*navettes*)<sup>27</sup> for “knotting” and the popular *parfilage* (“drizzling” in contemporary English) were particularly popular and produced in large numbers. The bodies of opera glasses and spyglasses are met with; so are inkstands and standishes. The most popular form of these latter seem to have been the large rectangular examples made up from rectangular plaques of porcelain mounted in gilt bronze. More rarely we find those entirely of porcelain, like a remarkable *écritoire* in the Wallace Collection (illustrated in color in Verlet, *Sèvres*, pl. 56) designed by Duplessis and probably given by the king to one of his daughters.

The former type of inkstand of plaques mounted in gilt bronze (three are illustrated in Eriksen,

26. See Eriksen, *Waddesdon Manor: Sèvres Porcelain*, catalogue no. 63.

27. Illustrated in the portrait of Mme Danger by Louis Tocqué (see *Country Life*, February 6, 1953, p. 338).

*Waddesdon Manor: Sèvres Porcelain*, nos. 64–66) were supplied regularly from 1764 onward to the *marchand-mercier* Simon-Philippe Poirier, who seems to have been the sole purchaser. He, too, was the principal buyer of plaques of Sèvres porcelain for mounting on furniture, an important specialty of the factory, which is discussed at some length in Volumes I and II of this catalogue (e.g., pp. LVII, LVIII, 282). Here it is sufficient to note that the earliest examples of *quarts de cercle*, sold to Poirier from the factory for mounting around the frieze of a *chiffonnier* by the *ébéniste* Martin Carlin, who specialized in this technique, are to be found in the Wrightsman Collection (see Volume III of this catalogue, No. 297). Other types of “furnishing object” made at the factory included clock and watch cases, lamps, and those plaques painted with figure subjects intended to hang on the wall like pictures. Perhaps the most famous of these are the series after Oudry’s *Chasses du Roi* ordered to hang in the rooms where Louis XV dined at Versailles. Numberless objects must have been made only occasionally to special order. Such, for instance, was the *bénitier* made for Mme de Pompadour as a gift to the Pope.<sup>28</sup> Even sword hilts and, more extraordinarily, powder flasks, were occasionally made of Sèvres porcelain. Sculpture, mostly in *biscuit* porcelain, another important product of Sèvres, is discussed separately below.

LIKE ALL the artistic activities of the French Crown in the eighteenth century, the Garde-Meuble, the Menus-Plaisirs, the Gobelins tapestry factory, and the carpet-making establishment at the Savonnerie, the daily operations of the Vincennes-Sèvres factory are exceptionally well documented. Better so than any other porcelain factory. Not even at Meissen are such complete archives available. The principal repository of these documents is the archives of the present Manufacture Nationale de Sèvres. Here numerous files of manuscript notes (albeit many of them tantalizingly incomplete) are to be found, mostly bound in faded blue paper or yellowed vellum (occasionally scribbled on scraps of paper or even on playing cards). All these disclose valuable information about the management of the establishment and the organization and personnel of the principal ateliers where the modeling, the painting, the gilding, and the sculpture were carried out. They also tell much about the firing in the kilns, and the terminology used for various types of object as well as providing much information on matters of human interest concerning the personalities of individual craftsmen employed. The registers of sales, though also incomplete, throw an immense amount of light on taste, production, prices, patrons, etc., and quite frequently enable surviving pieces to be traced to the moment of their creation (see pp. 270–271 below, where pages from the sales records of the Rohan service, Catalogue No. 109, are reproduced).

Other records relating to the factory’s creations and activities are to be found in the Archives

28. Bought from Lazare Duvaux on January 30, 1756 (*Livre-Journal*, no. 2392). “Il partira dimanche par les voitures, à votre adresse, le bénitier de Vincennes que vous avez commandé. Je l’ai trouvé beau, quoique simple. Offre-le-lui [i.e., the Pope] de votre part. Je ne veux jamais qu’il sache que c’est de la mienne. Demandez-lui en paiement un petit morceau de la Vraie Croix. Envoyez-le-moi par le premier courrier extraordinaire.” Mme de Pompadour to the Comte de Stainville (the future Duc de Choiseul), while he was French Ambassador at Rome (quoted without a date by Nolhac, *Mme de Pompadour et la Politique*, p. 69).

Nationales, in the Bibliothèque de l'Arsenal, and, as Eriksen has recently shown, an important group of kiln records has strayed into the library of the Institut de France. Printed records, notably the *Livre-Journal* of the *marchand-mercier* Lazare Duvaux (the manuscript existing in 1873 seems to have vanished without trace) and Chavagnac's printed extracts from the sales registers of the factory, throw interesting light on the retail side of the taste for Sèvres porcelain. Verlet, in particular, has done most valuable work in identifying surviving pieces sold by Duvaux and linking them with the *marchand-mercier's* purchases from the factory, while the catalogue of *Decorative Art from the Samuel H. Kress Collection at The Metropolitan Museum of Art* illustrates (see nos. 32, 35, 37, 43, 52, and 58) how the sales records may be used as a guide to purchases made by royalty and other notables.

Many other scholars have made valuable use of these records, among them, *primus inter pares*, the Comte de Chavagnac. In his *Histoire des Manufactures Françaises de Porcelaine*, published in 1906 in collaboration with the Marquis de Grollier, Chavagnac made very extensive use of this archival material in the long section, running to almost 250 pages, he devoted to the history of the Vincennes-Sèvres factory. This article is the foundation stone on which all subsequent writers have built and is unlikely to be entirely superseded. Others who have made profitable use of these documents in their publications include Mlle Marcelle Brunet, until recently the indefatigable archivist of Sèvres, and Svend Eriksen in his highly important catalogue of the Sèvres porcelain in the Rothschild Collection at Waddesdon Manor. Serge Grandjean, too, has delved deeply into the records relating to the Napoleonic period.

Some idea of the range and value of the information contained in these documents can be obtained merely by listing the names of the more important ones and giving some brief description of their contents. The most fascinating reading, perhaps, is provided by the *Régistres Matricules*, which contain personal records of the various craftsmen working at the factory and their specialties. Their short titles as they appear on the spines of the volumes at Sèvres are often somewhat misleading. Thus the *Régistre Matricule des Arts de Doreur* contains, in addition to those of specialist gilders, the names of many sculptors and those workmen responsible for applying the grounds. Among other things, the document reveals that many of the leading gilders started as painters at the factory. The most famous of these, the gilders Noël and Le Guay, did so, and Louis Massuc, appointed head of the gilding atelier in 1755, had started at the factory as a painter and gilder in 1745. This fact accounts for the pictorial skill with which such motifs as gilded birds were applied to the early porcelains produced at Vincennes, as well as the skilled draughtsmanship of the purely decorative gilding. Nothing more quickly betrays redecorated eighteenth century or genuine nineteenth century soft-paste Sèvres porcelain than the inferior quality of the gilding as compared with the work done at the factory in the eighteenth century. The same criterion applies with equal or greater force to the forgeries produced in both soft and hard paste later in the nineteenth century.

Another volume entitled *L'Atelier de Tourneurs et Répareurs* contains, in addition to the names of many of these key workers in the factory, much information on the employees who prepared the glazes, ground the ingredients for the paste, and looked after the furnaces. The *tourneurs*, or throwers, shaped the vessels by turning them on a wheel. Others, called *mouleurs*, created forms by pouring or press-

ing the paste into molds. After this the work was handed over to the *répareurs*, who refined it by chasing the molding, executing any pierced work, and generally giving the piece a finished appearance, before its first firing. This was most important work and contributed as much to the elegance and decorative effect of the finished piece as the work of the painters and gilders, though most of it still remains anonymous (see below, pp. 177–178). Duplessis was responsible for the work of all three classes of potters from 1745 onward, and there is a close analogy between the final delicate chasing and burnishing of gilt bronze, in which the craftsmen in Duplessis's own bronze foundry must have specialized, and the minute attention to detailed finish of the decorative features, particularly of the larger vases and display pieces, carried out by the *répareurs*. Eriksen has drawn attention to the fact that a *répareur* would sometimes spend as much as two to three weeks finishing a single vase. It is a measure of their importance that these *tourneurs*, *mouleurs*, and *répareurs* were regarded as the social equals of the painters in the factory's hierarchy. Justly so, but as the work of very few potters has been identified with certainty, it is only the names of the painters which have evoked the interest of collectors.

The registers of painters contain not merely records of employment, the basic details of their lives, assessments of their abilities, and particulars of their pay, etc., but sometimes physical descriptions of their appearance and often amusing character sketches. The flavor of these entries is given by this typical extract taken from the *Régistre Matricule des Peintres* for 1755 concerning Dodin, one of the leading figure painters at the factory:

Le S [i.e., Le Sieur] Dodin (Charles Nicolas)

Du 1.<sup>e</sup> Janvier 1755.

Natif de Versailles âgé de 21 ans. Sa taille n'est point encore décidée, a Le visage Blanc et agreable, les Chevaux blonds, est garçon, avant d'entrer a la Manufacture, il aprenoit le génie, Son Genre de talens est la Peinture en figure qu'il possède passablement bien, Et promet beaucoup de progrès. Il est entré a La Manufacture en avril 1754, apointé d'abord à 24 # et aujourduy il L'en à 42 #.

Du 1.<sup>e</sup> Juillet 1755

Le talent de Dodin se perfectionne Sensiblement il vient d'être augmente de 6 #.

Du 1. Janvier 1756

Dodin promet tout ce qu'un talent de cette espèce peut promettre, il est Sage et assidu, ses apointemens sont aujourdhy de 60 #.

Du 1. Janvier 1757

nouvelle augmentation de 6 #.

Du 1 Janvier 1758

nouvelle augmentation de 9. Ses apointemens sont de 75 #. (Mort en Mars 1803 le 20 fevrier 1803 à Sèvres). [These are later additions; the actual date of Dodin's death was February 10.]

Charles-Nicolas Dodin

Né le 1 Janvier 1734—baptisé le 3 paroisse Saint-Louis à Versailles fils de Nicolas Dodin épiciier épouse en 1762, Jeanne Chabry, fille de Jean Chabry sculpteur (voir f° 176 du présent registre). [This notation is a modern addition to the manuscript.]

Informative and entertaining as much of this information is, it also omits much we should like to know: the curious fact, for instance, that Dodin studied military engineering as a young man before

becoming a painter, and why, since his first names were Charles-Nicolas, he adopted the letter “k” as his mark on porcelain.

Surprising facts about other painters emerge from the Sèvres archives. Thus Jean-Louis Morin, the most accomplished painter of military and naval subjects at the factory, was originally trained as a surgeon, while the painter Charles-François Bequet had begun his career as a *marchand-mercier*. He seems therefore to have come down in the world.

When the factory first started, fan painters (almost twenty of them) were called in to supplement the few artists accustomed to the specialized technique of working on porcelain who had been enticed from factories at Chantilly and Saint-Cloud. The only professional painter of any great merit to be attached to the factory in the eighteenth century, and the only one to be elected a member of the Académie Royale, was Jean-Jacques Bachelier. His appointment in 1748 to supervise the *atelier de peinture* was certainly intended to raise the standard of painting at the factory. Regarded as a promising young artist (he was only twenty-four at the time of his appointment) specializing in the minor genre of flower (and later animal) painting, he was perhaps engaged under pressure from Mme de Pompadour, whose protégé he was. It may be on this account that, three years later, we find Hellot, the factory’s chief chemist, writing of Bachelier in disparaging terms: “Bachelier . . . coûte beaucoup et me paroît fort inutile.” Nevertheless, there is no doubt he made an excellent job of training the minor painters of whom the atelier was composed. As he wrote of himself in 1781, “Son premier soin fut de former les sujets; ensuite il meubla les ateliers de tableaux, modèles et estampes dans tous les genres pour remplacer les productions chinoises qu’on copioit encore.” It was probably by means of these engravings, etc., quite as much as by any direct intervention by the artists themselves, that subjects after Boucher and Oudry became so highly popular at the factory.<sup>29</sup> For many years, beginning in 1753, Bachelier directed his own school of painting in Paris where the pupils were encouraged “. . . en faveur des sujets destinés à entrer dans la manufacture,” and, from this time onward, he received frequent payments recorded in the factory’s accounts, for “tableaux pour servir de modèles aux peintres.”

Apart from Bachelier himself none of the painters employed at the factory were independent artists of any great merit. Nor was it desirable that they should be. What Bachelier was required to do (and what indeed he did with conspicuous success) was to impose a “factory style.” It was not desirable that the painters should develop obviously individual styles when half a dozen painters might be employed to paint flowers on a single large dinner service (see Catalogue No. 109 below).

Nevertheless, the style and quality of the work of different specialists was differentiable within limits,<sup>30</sup> and they were in fact differentiated into three classes, presumably according to their abilities. Jacquemart and Le Blant, writing in 1862, listed many of these craftsmen by class. Among those whose

29. On the use of Boucher’s engravings by the Vincennes-Sèvres factory, see Zick, *Keramos*, July 1965, pp. 3–47.

30. In his introduction to the catalogue of the Sèvres porcelain in the Kress gift to the Metropolitan Museum, the author of the present catalogue has analyzed the differing styles of certain painters whose work is represented among the Hillingdon porcelain (*Decorative Art from the Samuel H. Kress Collection*, pp. 180–192).



work appears in this catalogue, Chappuis, Fallot, Rosset, Pierre, Taillandier, and Tandart were ranked in the first class. Some of the more familiar names were placed, rather unaccountably as it seems to us today, in the second class. Among these Levé, Evans, Cornailles, Aloncle, Morin (next to Dodin, the most successful figure painter to work at Sèvres in the entire eighteenth century), and Vieillard are all represented in the Wrightsman Collection. Others, Théodore, Méreaud, and Thevenet (to restrict the names to those mentioned in the catalogue), are not assigned to any class at all.

In addition to supervising the painting workshop, upon his appointment as art director in 1748 Bachelier was put in direct charge of one of the most important workshops in the factory, the *atelier de sculpture*; Duplessis, a co-director, seems to have concentrated on other specialties, for example the work of the potters and the rare *bronziers*. As one of the aims of the Sèvres factory was to rival or surpass Meissen,<sup>31</sup> glazed figures of the type that the Meissen factory had made so popular were attempted from the beginning. Mention has been made above (p. 160) of the parrot copied from a Dresden original that is in the Musée des Arts Décoratifs. Such parrots are mentioned several times in Lazare Duvaux's *Livre-Journal* in the years immediately before and immediately after 1750. A few models of dogs were also produced in glazed porcelain (in the *Livre de Ventes*, "Chiens 2 l. 5 s."<sup>32</sup> appears in 1758, and in 1766 a "Chien coloré") as well as a certain number of human figures: Lazare Duvaux mentions "un Hercule" in 1749 (presumably one of the "6 modèles des dieux" for which Depierreux was paid ninety livres in 1748),<sup>33</sup> "deux figures fauconniers" in 1750, "un group de Vincennes, sujet de Boucher, joueur de flute"<sup>34</sup> in 1752, for example.

But these figures do not seem to have attracted the public in the way Meissen figures continued to do. As late as 1767 Poirier, the *marchand-mercier*, was buying birds that were evidently surplus stock, for they are indicated in the sales registers as being still of Vincennes porcelain, and the prices are very much reduced as compared with those of 1750.

Soon after 1750, however, Bachelier thought up the ingenious idea of making figures from unglazed *biscuit* porcelain, the soft white color and matte surface of which resembled the marble employed for most indoor sculpture in the eighteenth century. This caught the imagination of the patrons of Sèvres far more successfully than the glazed figures and continued to be a staple product of the factory down to the end of the century and later. After hard-paste porcelain had been produced, it tended to be used (particularly after 1777) for these *biscuit* figures as being a whiter material resembling statuary marble

31. It is interesting to note that de Bastide, in describing the ultrafashionable interior of *La Petite-Maison*, first published in 1752 (see Introduction to Volumes I and II of this catalogue, p. xxxvi), several years before the transfer of the factory to Sèvres, mentions only Meissen porcelain vases among the decorative objects. French porcelain is not referred to at all.

32. The dogs are exceedingly rare today. An example of Vincennes porcelain dating from about 1750 is in the Fitzwilliam Museum, Cambridge (Louis Clarke bequest). A later example is in the possession of the Earl of Rosebery at Mentmore.

33. Groups of the deities from this series by Depierreux appear on the base of the mounted bouquet of Vincennes flowers given by the Dauphine in 1749 to Augustus III and mentioned below.

34. Presumably taken from the engraving *L'Agréable Leçon* by R. Gaillard after Boucher. A number of figures produced in the early years at Vincennes were taken from Boucher engravings. On the whole subject see Zick, *op. cit.*, pp. 3-47.

even more closely than the soft, very slightly warmer tone of the soft paste and also because it took the most delicate modeling of the molds exceedingly well.

Unfortunately the written archives at Sèvres are a good deal more sparse where the sculpture workshop is concerned than are those relating to the *atelier de peinture*. The sculptor Étienne-Maurice Falconet was appointed in charge of sculpture in 1757 (though he already worked for the factory as early as 1754) and remained there until he left Paris for Russia in 1766. He was succeeded, though not immediately, by Louis-Simon Boizot who was appointed as head of the sculpture workshop only in 1774. Under these two, various lesser sculptors worked on modeling at the factory. The minor sculptors Fernex and La Riche and several others were regularly employed in the modeling studios, and at one time or another more famous sculptors such as Pigalle, Bouchardon, Clodion, Pajou, Houdon, etc., all provided models.<sup>35</sup>

If the written records of the sculpture workshop are scanty at Sèvres, a very large number of models and molds still survive from the eighteenth century, though a number have been broken or lost. Examples of almost the entire range of *biscuit* sculpture has been published in the two volumes of *Le Biscuit de Sèvres* by Bourgeois, Lechevallier-Chevignard, and Savreux, the one illustrating all the eighteenth century models, the second those produced after the Revolution. And many of the plaster models are illustrated by Troude (*op. cit.*), where a number of the models for vases are reproduced also.

The most popular models in the early days of *biscuit* were probably those after François Boucher. For some, but not all of these, the painter prepared drawings from which figures or groups in the round were made in the modeling *atelier* (see under Catalogue Nos. 114 A and B, 115, 120 A and B below). Some, on the other hand, such as the popular Leçon de Flûte and the Mangeurs de Raisins, were merely adapted from engravings after Boucher's paintings.<sup>29</sup> Even when he was not responsible for the design himself, Boucher's influence was pervasive, and Falconet's La Lanterne Magique and La Marchande de Plaisirs (Catalogue Nos. 117 A and B) are very close to Boucher in conception and quite different from Falconet's own neoclassic manner as represented, for instance, by his famous L'Amour Menaçant (Catalogue Nos. 118, 119 B), the marble for which had been begun two years before he was appointed at Sèvres, and became exceedingly popular in *biscuit* reproductions.

Jean-Baptiste Oudry, the animal painter (who had much experience in working for the decorative arts at the Beauvais and Gobelins tapestry factories), was another who produced designs for sculpture that became popular in the form of *biscuit* figures, though here again some of the models were probably adapted from engravings. On a quite minor scale, Charles-Antoine Coypel and Carle Van Loo also provided designs for use at the factory.

The *biscuit* figures were widely used as table decorations. Most of the great presentation services given by the king were furnished with them (generally on stands of glazed and painted porcelain), though they rarely survive with the glazed tableware today. A service presented to the Duchess of

35. The fullest discussion of the history of the production of *biscuit* and other statuettes at Sèvres is contained in Chavagnac, *op. cit.*, pp. 251–260; see also Sainsbury, *Antiques*, January 1956, pp. 46–51, April 1965, pp. 430–433, and December 1965, pp. 824–828.

Bedford by Louis XV in 1763 is an exception and still retains its *biscuit* groups (the majority of animals after Oudry).<sup>36</sup> For the most part such figures were probably discarded in the nineteenth century as old-fashioned, unattractive objects likely to collect dust (which in fact they do and for this reason many were often kept under quite “Victorian” glass domes in the eighteenth century). In an age that preferred floral decorations and large *épergnes* filled with fruit on the dining table, these *biscuit* figures seemed superfluous. But when in 1789 Mrs. Cradock went to see the presentation service made for Gustavus III of Sweden she particularly remarked on the “ornements de table.”<sup>37</sup>

Mrs. Cradock’s further reference to “des hommes célèbres: généraux, littérateurs ou autres” was, of course, to the reductions of the life-size statues of the Grands Hommes de France that Angiviller commissioned from the principal contemporary sculptors over the period 1776–1787. The small statuettes, which Angiviller had made at Sèvres from 1782 onward, proved highly successful, especially as the hard-paste *biscuit de Sèvres* matched the statuary marble of the originals so well. The inspiration of the series undoubtedly derived from Rousseau and his enthusiasm for Plutarch, for Angiviller was a great admirer of Jean-Jacques. But they also contributed to the Directeur des Bâtiments’ campaign to make the Crown once again a conscious patron of “serious” art as it had been under Louis XIV. Painters were to select subjects “propres à ramener les vertus et les sentiments patriotiques.” The doctrinaire character of the series as well as its success with the king is very apparent in a description of the Grand Cabinet du Roi as it was in the 1780s, left us by the Comte d’Héziques, one of Louis XVI’s pages. In this room, he tells us, there was:

... multitude de figures de porcelaine, de vingt pouces de haut, copies exactes des statues des guerriers et des grands hommes du siècle de Louis XIV que le gouvernement faisait exécuter. Je citerai une statue à cheval de Frédéric II, remarquable au double point de vue de la ressemblance et de la délicatesse. . . .<sup>38</sup>

But this discussion of the production of *biscuit* porcelain at Sèvres has led us rather far from the consideration of the archives of the factory and their value. Much useful information is to be obtained from the financial records, which survive in considerable quantity. Thus the volumes entitled *Recettes et Dépenses* contain annual wage lists recording the monthly earnings of the workers, each countersigned by the recipient. Each employee is listed according to his occupation, and mention is sometimes made of whether he worked in soft or hard paste. The files however are far from complete. They run, for instance, continuously from 1761 to 1769, are sporadic during the 1770s, while only the lists for 1789 survive from the 1780s. During the troubled period of the Revolution down to 1794 the records are very fragmentary. A special section of these papers is concerned with *Travaux Extraordinaires* (overtime work) and describes

36. The service is discussed at some length and illustrated by Eriksen, *Apollo*, December 1965, pp. 484–491.

37. *Journal*, p. 53: “Les ornements de table consistent en statuette et en groupes de porcelaine hauts de 2 pieds. Les premières représentent en différentes attitudes des hommes célèbres: généraux, littérateurs ou autres; les seconds, des sujets d’histoire.” They are not mentioned by Verlet in his catalogue of *Les Grands Services de Sèvres* (catalogue no. 11) and have probably disappeared.

38. *Souvenirs d’un Page de la Cour de Louis XVI*, by Félix, Comte de France, d’Héziques, ed. le Comte d’Héziques, p. 155. Héziques perhaps means the Bibliothèque du Roi by the *grand cabinet* (see Verlet, *Versailles*, p. 602).

more fully than other records certain special projects carried out by several classes of workers. One, entitled *Travaux extraordinaires des peintres, réparateurs, et autres ouvriers de la Manufacture Royale des Porcelaines établie à Sèvres pendant l'année 1776*, carries the names and signatures of sixty-three workers opposite the listing of the objects or special operation for which each was responsible. A few examples from this record are:

Danet père (soucoupes, gobelets)  
 Liance père (vases colonnes, vases à oreilles)  
 Humbert fleuriste (bouquets de roses, vases à pied de biche)  
 Paulin graveur (noyaux d'assiettes, assiettes)

Wage lists appear in a rather different form in the *États de Payements*, which exist for 1774 and again for 1780. In the earlier of these, separate columns are reserved for workers in soft paste (*La Porcelaine de France*) and in hard paste (*La Porcelaine Royale*). Both books also contain the signatures of workers, or their marks in the case of the more illiterate employees. The partial shift from soft to hard paste after the latter was launched commercially between 1770 and 1772 can, to a limited extent, be studied in the *Journal des Ateliers en Pâte*, one volume of which begins in November 1773, and another is dated 1792. This describes the daily output of each worker among the *tourneurs*, *mouleurs*, and *réparateurs*, as well as the assemblers (e.g., the *anseurs* who attached the handles, and the *becteurs* who molded the lips and spouts), and the flower makers. It also reveals that the technical skills of the throwers and molders were interchangeable, and that the workers sometimes moved from one occupation to the other, as the demand for the factory's productions fluctuated.

Among the other volumes available in the Sèvres archives, the *Sommier des Personnel* is concerned with vital statistics. Others deal with purely financial matters. Such are the *Comptes*, which run from 1773 to 1775, and the *Comptes des Effets Marchandes*, which contain charts of expenses.

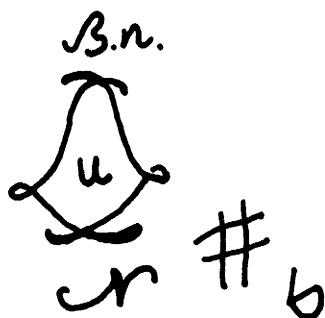
Of far greater general interest, however, are the sales records of the factory, labeled *Ventes* on the spine of each volume, which constitute a broken sequence from 1752 onward. Written in a clear copper-plate hand, they record the names of purchasers, the date, what they buy, and the price. In multiple purchases, the unit cost of each item is also recorded in separate columns. Two pages reproduced below (pp. 270, 271) give a clearer idea of their character than any verbal explanation. With the aid of these documents and the date-letters with which the porcelain is marked, scholars such as Chavagnac, Verlet, Eriksen, etc., have succeeded in tracing the origin of many surviving pieces of Sèvres porcelain,<sup>39</sup> and it has been used for this purpose in this volume of the catalogue. It should, however, be pointed out that the records can seldom be used to trace anything other than large pieces such as decorative vases, jugs and basins, punch bowls, etc.; small individual pieces such as cups and saucers, ice-cream cups, salts, etc., can rarely be identified in this way unless they form part of a large service such as those from the Rohan service catalogued below, or have some very unusual feature in their decoration that merits special

39. E.g., Eriksen, *Apollo*, January 1968, p. 38, where a vase with a bouquet of porcelain flowers sold by Duvaux to Lord Bolingbroke on September 20, 1756 (lot 2590) is identified with one in the Cholmondeley Collection.

mention in the entry in the sales register. Otherwise the descriptions of such items are too brief, and too large a number was produced in any one year, to make precise distinction possible. Furthermore, it is evident that a considerable number of objects, including some of great importance, were omitted from the sales records.

It has already been pointed out that the *marchands-merciers* were by far the most important purchasers from the factory. Names such as Lazare Duvaux, Poirier, Daguerre, Dulac, Sayde, and numerous other *marchands* like Hébert constantly appear in the factory's account books. From time to time it has proved possible to link Lazare Duvaux's purchases by means of his published *Livre-Journal* with existing pieces of Sèvres porcelain. But independently of this the *Livre-Journal* is a most valuable document for the study of Vincennes and Sèvres porcelain during the years 1748 to 1759, which it covers. Porcelain bulks very largely in the accounts, and it is a document whose pages cast a great deal of valuable light on matters of taste, price, and patronage of the factory's products.

IF THE written documents relating to Sèvres are fuller than those of almost every other porcelain manufactory in or outside France, the porcelain itself is also more informatively marked than any other known type created in the eighteenth century. For instance, seven distinct items of information can be extracted from this inscription



painted on the underside of a plate (Catalogue No. 110 below). The royal monogram of the interlaced L's was employed as the factory mark for Vincennes and Sèvres; the absence of a crown above the monogram shows that the material is soft-paste porcelain (*pâte tendre*); the U within the cipher is for the year 1773, when the plate was decorated; the initials Bn and N stand for the painters Bulidon and Aloncle, specializing in flowers and birds, respectively, while the symbol # indicates the work of the gilder Chauveaux and the conjoined letters vD that of a second gilder, Vandé père.<sup>40</sup>

Such an elaborate combination of decorators' marks emphasizes the high degree of specialization among the craftsmen at Sèvres. Not all Sèvres porcelain is so richly marked as this plate; nevertheless a high proportion of eighteenth century pieces bear some cognate marks, and for a century or more it

40. The craftsmen's marks were introduced in 1753 at the same time as permission to use the royal monogram was granted. Generally they were painted over the glaze in blue but occasionally in various colors or gold. The interlaced L's are sometimes found in an elaborately floreate form, particularly on the early productions of the factory at Vincennes. The significance of this is unknown.

has been possible for students of Sèvres to decipher some or all of them with varying degrees of certainty with the aid of published charts of marks of differing reliability. It is generally believed that the painted marks are signatures put on by the worker himself out of pride in his creation, like the artist's signature on a painting. There is, however, a possibility that this is incorrect and that they do not even rank with the stamps used on furniture by the *menuisier-ébénistes* from the mid-eighteenth century onward, which were struck merely to conform with guild regulations, but were at least struck by the craftsmen themselves. It has recently been suggested<sup>41</sup> that certain marks were applied by the head of the atelier before the decorating was begun, as a means of assigning specific projects to individual artists. But the alternative hypothesis is being investigated at the Metropolitan Museum by comparing the handwriting of the alphabetical marks with that of the workers' signatures on the payrolls. There is sufficient similarity between the marks and the initial letters of the signatures of the artists Morin, Pierre *jeune*, and Levé *père* to encourage the point of view that the marks on porcelain are genuine signatures of the men whom they represent.

The identification of the marks of individual painters and gilders is a complicated matter that has preoccupied all students of Sèvres porcelain from Brongniart and Riocreux in 1845, through Chavagnac and Grollier who published the marks of some 335 craftsmen of one sort or another in 1906, down to the latest and most exhaustive list drawn up by Mlle Brunet in the second volume of *Porcelaine de Sèvres* in 1953.<sup>42</sup> Unfortunately, the almost total lack of contemporary documentation of these marks is the most serious lacuna in the archives at Sèvres. The author of this catalogue called attention in *Decorative Art from the Samuel H. Kress Collection at The Metropolitan Museum of Art* of 1964 (pp. 122 and 190) to the work records and the records of assignments allocated to individual artists. He demonstrated how the names and marks found in these previously unrecorded documents cleared up some seeming inconsistencies in the working dates of the artists named Tandart, father and son. The information was taken from folios dated 1777 and 1778–1783. More recently Svend Eriksen has drawn attention to (*Waddesdon Manor: Sèvres Porcelain*, p. 24) another manuscript book containing the names and marks of some (but not all) of the painters and gilders working at the factory in 1775. The most reliable list, the *fons et origo* from which subsequent compilations all spring, is a list that includes ninety-four eighteenth century marks drawn up by Denis-Désiré Riocreux and first printed in 1845. Riocreux worked as a flower painter at Sèvres from 1807 to 1828, when, because of failing sight, he was transferred to the ceramic museum and in 1847 succeeded Alexandre Brongniart as director. Eriksen has shown that Riocreux drew heavily on the 1775 manuscript mentioned above. But he also added other names. As, however, Riocreux had worked at the factory at a time when a number of the eighteenth century work-

41. Dauterman, Parker, and Standen, *Decorative Art from the Samuel H. Kress Collection at The Metropolitan Museum of Art*, pp. 177–179.

42. Mlle Brunet rightly emphasizes the importance, for judging the authenticity of a mark, of its position and the exact form of the marks, although as far as these last are concerned she admits that there may be understandable changes, especially in handwriting, with the passage of time (see p. 26 in her book).

men were still employed there, he can be regarded as the repository of certain verbal traditions going back to that period. These, though not impeccable, must be considered to some extent trustworthy. Eriksen has, however, recently pointed out that even Riocreux's list itself is occasionally open to doubt and that there are reasons for questioning the marks he assigns to Le Doux and Gommery, even though these have been accepted by all subsequent writers on the subject.<sup>43</sup> Additions to the canon laid down by Riocreux, however meticulously worked out, must necessarily be regarded as attributions of a lesser degree of soundness until more supporting documentary evidence comes to light. In any case the marks, however tentatively attributed to specific individuals, cover only just over a third of the workers known to have been employed as painters and gilders in the eighteenth century. Much research remains therefore to be undertaken in this field.<sup>44</sup>

Almost all the compilers of the lists of marks mentioned above concern themselves with painted marks only. Yet there exists another wholly distinct group of marks about which practically nothing is known. These are the *marques en creux*. They were incised with a stylus or similar pointed tool into the moist clay, before it was fired and coated with glaze. They may be very small and have often gone almost undetected, particularly as they can be nearly invisible if the glaze is thick. A few have been published by Chavagnac and also by Brunet, although only seven of the eighty-one illustrated by the latter concern the eighteenth century. Verlet first drew attention to the importance of these marks (*Sèvres*, p. 53) and recorded a number of them in his "Notices Descriptives des Planches" in that volume (pp. 197 ff). Perhaps the earliest attempt to record such marks consistently as one of the standard elements of catalogue description was made by the author of this catalogue in 1964 in *Decorative Art from the Samuel H. Kress Collection at The Metropolitan Museum of Art*. The same practice was followed by Svend Eriksen in his more recent catalogue of the Sèvres porcelain in the Rothschild Collection at Waddesdon. It has been adhered to in the catalogue entries below. Like the painted marks, the incised marks occur as letters, numbers, or symbols, used singly or in combination. A very few consist of names incised in full. Since they were applied before the porcelain received its first firing, they must have been incised in the workshop where the vessels were thrown or molded. From this it may perhaps be inferred that some of them, at any rate, are intended as a means of tracing the technicians responsible for carrying out some stage of their creation. Such a use seems to have been made of incised and impressed marks at Meissen after 1740, and the practice is still observed at the Nymphenburg factory. And the fact that, as Eriksen has pointed out, certain marks appear regularly on certain specific types of objects, strongly suggests that many relate to some form of specialization.

Today informed opinion is inclined to consider that many of them are the marks or "signatures" of individual *tourneurs*, *mouleurs*, and *répareurs*, especially since Eriksen has put forward one or two perceptive conjectures as to the identity of certain of them, e.g., "Bo" for the *réparateur* Bono, who sometimes

43. Eriksen, *Waddesdon Manor: Sèvres Porcelain*, p. 24.

44. The absence of marks is not necessarily to be taken as a sign that a piece is not authentic. Why certain pieces are unmarked is not fully understood at present.



inscribed his name in full. This view is strengthened by the fact that somewhat similar marks were used for this purpose at Sèvres during the nineteenth century. At The Metropolitan Museum of Art over two thousand of these marks, fed with other data into a computer, have provided some enlightening correlations. The first craftsman's mark to be identified by this means was "da" for Danet père (see Catalogue Nos. 102, 109).<sup>45</sup> Others are listed in the Preface to this volume.

The value of such marks within the factory organization in enabling the work of a particular craftsman (whether skilled or faulty) to be identified, hardly needs stressing. For posterity they have the additional advantage, stressed by Dauterman and Eriksen, that they can be a particularly valuable guard against fraud, since such underglaze marks can hardly be forged on already glazed porcelain. If the incised mark of an identified *tourneur* or *répateur* conflicts with the date-letter, some irregular practice may be indicated, and a redecorated piece or an added date-letter is to be suspected. Thus, as Eriksen notes, if a piece bearing the "Bo" mark of Bono who joined the factory in 1754 appears on Sèvres bearing the date-letter for 1753, it is likely to be a redecorated piece.<sup>46</sup>

It is also possible that certain of these incised marks, possibly those that appear as numbers, are guiding marks (*repères*) put on to enable the workers to recognize which pieces belonged to the same set or service. When the porcelain was in the undecorated state such a relationship would not be at all obvious, and the marks would be especially helpful when large quantities of orders were being dealt with by the factory at the same time.

A further possibility which cannot be entirely ignored is that certain of the *marques en creux* may be directions to kiln workers. But at present exploration of the whole subject is in a quite early stage. As more and more such marks are published with full particulars of the pieces on which they are found,

45. Incised marks, as found on datemarked or closely datable examples of Sèvres, from twenty of the largest collections of Europe and the United States have been assembled and put through a computer (see Dauterman in *Computers and Their Potential Applications in Museums*, pp. 177-194). This has demonstrated that the computer can be employed to correlate various factors such as the handwriting of the alphabetical marks, the dates of the pieces of porcelain, and the specific types of objects. The coded descriptions of these (and other) data were fed into the machine, along with the names of all the potters and their dates. The first craftsman's name to be identified was that of a potter whose mark appears on one of the wine coolers in the Rohan service (Catalogue No. 109) and on a cup and saucer in the dinner service Catalogue No. 102. The telltale idiosyncrasy of Danet's handwriting was his habit of not capitalizing the first letter of his surname. When the computer was requested to supply likely names of potters working in the 1770s, it became readily apparent that, from among several names beginning with Da, the mark "da" belonged to the *répateur* Danet père.

46. The chief source of Sèvres porcelain decorated outside the factory (mostly in England in the early nineteenth century) was the sales by Brongniart shortly after 1800 of the large stocks of undecorated soft-paste porcelain, when it was decided to concentrate exclusively on the manufacture of hard paste. But Verlet has, however, shown (*Sèvres*, pp. 51, 52) that there were several such sales during the eighteenth century, and some of this porcelain was also decorated outside the factory contemporaneously. The status of such "redecorated" ware, though despised today by most collectors, is quite different from the imitations and indeed forgeries of Sèvres produced in England, France, and elsewhere in the nineteenth century. Chavagnac estimated that 90 per cent of what passes for Sèvres falls into one or another of these categories. Mlle Brunet thinks this figure to be no exaggeration. Imitations of Sèvres were also made during the eighteenth century both at other porcelain factories and in different materials. They were also extensively made during the nineteenth century, particularly by the Minton factory.

it seems possible that a pattern will emerge, and eventually we shall understand them as well as (or perhaps better than) the other, painted, marks.<sup>47</sup>

SÈVRES ENJOYS the distinction of being the only French eighteenth century factory in which the manufacture of hard-paste and soft-paste porcelain was practiced jointly over a long period. Although from an early date Sèvres pursued the secret of producing hard paste, it was always reluctant to enter the field until assured of a limitless source of the essential kaolin in France. Other French factories experimented with hard paste several decades before success finally came to Sèvres. The earliest attempt was made at Paris by René-Antoine Ferchault de Réaumur, a member of the Académie des Sciences. His experiments were begun in 1717. In 1722 he received a description of the Chinese process of porcelain-making from the Jesuit missionary Père d'Entrecolles, who also sent him samples of kaolin and petuntse, the essential ingredients. But Réaumur evidently mistook the kaolin for talc and decided to use the glass of broken bottles as a substitute for the petuntse. The resulting product, of which no surviving examples are known, was probably a modified type of glass, rather than a porcelain.

The Vincennes factory was a going concern in the early 1750s when two further developments took place. First, Jean-Étienne Guettard, a chemist employed by Louis-Philippe, Duc d'Orléans, at the Abbey of Sainte-Geneviève, claimed to have made *pâte dure* with the aid of kaolin from Alençon. Again, no examples are known, though it is curious that little attempt was made to follow up this experiment at Vincennes, although Hellot was perfectly aware of it. More important was the success of Paul-Antoine Hannong in Strasbourg. His career in France was short-lived, however. As the royal factory was given exclusive privileges from its first establishment, his manufactory was shut down by the edict of 1753 that granted exclusive rights to Vincennes for the manufacture of porcelain "dans le goût de Saxe." Hannong made overtures to Boileau, director of Vincennes, offering to exchange his secrets for certain considerations. But, to his disappointment, the plan never materialized, ostensibly because kaolin was not available in sufficient quantity. Hannong consequently entered into negotiations with Karl Theodore, Elector Palatine, which resulted in the founding of a factory at Frankenthal in 1755. In the meantime, about 1754, two little-known figures, Christian Daniel Busch, who had gained some experience at Meissen, Vienna, and elsewhere, in collaboration with a certain Stadelmayer whose background is obscure, were engaged to carry out experiments at Vincennes. But they apparently had no success either, although Busch returned to Sèvres ten years later to continue his experiments.

After the death of Paul-Antoine Hannong in 1760, Boileau tried to negotiate with his sons. But Joseph Hannong, remembering the disillusioning treatment received by his father, declined. His brother Pierre-Antoine, however, worked at Sèvres from 1761 until 1765, during which time he claimed to have divulged such secrets as were known to him, but the payment he claimed for these was not made until 1781, when a settlement at a reduced amount was arranged.

Another figure, Louis-Léon-Félicité, Duc de Brancas and Comte de Lauraguais, entered the scene

47. The crucial factors are the mark itself, the type of piece marked, the date when the various *répareurs*, *mouleurs*, and *tourneurs* are known to have been employed in the factory, and the date of the particular piece bearing the marks.

about 1763. He succeeded in producing a true porcelain experimentally at his Château de Lassay, also using kaolin from Alençon. The Musée National de Céramique, Sèvres, owns a bas relief of a peasant drinking after Teniers, dated 1764, coming from this source. It is regarded as the oldest surviving piece of French hard paste.

Finally, the chief Sèvres chemist Macquer was able to display some porcelain objects made with clay found at Saint-Yrieux, near Limoges, first in June 1769 to the Académie des Sciences, and then in the following December to Louis XV on the occasion of the annual sale at Versailles. The story of how the first piece demonstrated to the king burst into fragments when exposed to the flames of a spirit lamp, greatly to Louis XV's amusement, has often been told. This clay was kaolin, the indispensable ingredient of hard-paste porcelain. There were counterclaims concerning the original discovery, and once again the ceramist Guettard, the discoverer of the clay at Alençon, claimed prior knowledge. Nevertheless, it was with this clay that Sèvres embarked on the regular production of hard paste, although the new porcelain was not produced in commercial quantities until 1772, according to a *mémoire* of the director of Sèvres dated 1790 (Chavagnac, *op. cit.*, p. 164). But the future of Sèvres hard paste was not assured until about 1784 when the king purchased a factory founded eleven years earlier at Limoges, the site of an apparently inexhaustible supply of kaolin. The Limoges plant acted as a branch, turning out table ware for decoration at Sèvres.

It is a common misconception that the factory at Sèvres produced only hard-paste porcelain from that point on. The manufacture of soft paste outlived the *ancien régime* for some years, in fact until 1804.<sup>48</sup> The great dinner service ordered in 1783 by Louis XVI for his dining room at Versailles, but not completed until 1803 (see pp. 164–165 above) was the last major project carried out in that material until its reappearance much later in the nineteenth century. The only examples of hard-paste Sèvres porcelain catalogued below are the two vases with chinoiserie decoration on a black ground Nos. 91 A and B.

The historic organization, renamed the Manufacture Nationale de Sèvres during the Revolution, still continues to make porcelain of high quality. Supported by the state, even today it meets the challenge of supplying designs, some in a contemporary idiom and others, especially the *biscuit* figurines, repeating models that had brought such deserved fame to the factory under royal sponsoring in the last years of the *ancien régime*.

RICH AS England is in French eighteenth century furniture (on this see the Introduction to Volumes I and II of this catalogue *passim*), it is, and has been for many years, far richer in soft-paste Sèvres porcelain

48. As given in Brongniart, *Traité*, II, p. 459; Verlet, Grandjean, and Brunet, *Les Grands Services de Sèvres*, p. 16, give 1806.

In an interesting letter to Brongniart, the director of the Manufacture, dated April 26, 1807, Vivant Denon, Napoleon's principal advisor on the arts, complains bitterly that the factory no longer makes soft-paste porcelain: "Je n'en conçois pas la raison, puisque cette porcelaine se tourmente moins au feu et qu'elle est suffisante pour des objets qui ne sont pas d'usage." He ends his letter with a phrase that might have provided an epigraph to this essay: "Cependant, je vous observerai toujours que, la porcelaine de Sèvres étant un objet de luxe, tout ce qui est richesse, aspect et nouveauté doit être tenté à cette Manufacture."

of the eighteenth century. All authorities on the subject are agreed that the Wallace Collection, the English Royal Collection, and, on a slightly smaller scale, the Rothschild Collection at Waddesdon Manor each contain assemblages of Sèvres that for size and range are unparalleled elsewhere in the world. It is significant that of the plates illustrating eighteenth century soft paste in *Porcelaine de Sèvres* by Verlet, Grandjean, and Brunet (the best-illustrated of the standard works on the factory), no less than forty-six out of one hundred are taken from pieces in the Wallace Collection. Illustrations of pieces in the Royal Collection are only less numerous because it is rather less accessible and less familiar to the general public. The three collections mentioned are complemented by numerous public and private collections in the British Isles, among which the collections of the Duke of Buccleuch at Drumlanrig and Boughton, the Earl of Rosebery at Mentmore, the Duke of Bedford at Woburn,<sup>49</sup> the Marquess of Bath at Longleat, the late Marquis of Cholmondeley in London and at Houghton,<sup>50</sup> the Earl of Harewood,<sup>51</sup> Viscount and the late Viscountess Gage at Firle<sup>52</sup> are only selected for mention here from a host of other owners on account of the outstanding size and quality of their Vincennes and Sèvres porcelain. Among public collections the Jones Collection in the Victoria and Albert Museum<sup>53</sup> and the Fitzwilliam Museum, Cambridge, also deserve particular mention.

The Englishman's love of Sèvres goes back almost to the foundation of the factory. The names of many Englishmen (and women also) appear on the factory's books, among them those of Lady Holderness in 1764, the Duke of Richmond in 1765, Lord Lincoln in 1768, Lord Kerry in 1769 and again in 1777, Lady Craven in 1773, Lords Findlater, Villiers, and Egremont in 1774, the Duke of Leinster in 1775, an unknown "General Smith" in 1778, etc., etc. Others have been mentioned in the course of this Introduction. In addition, other Englishmen are known to have placed orders through agents, such as that for a dinner service purchased in 1771 by the first Lord Melbourne through the Chevalier Lambert, who seems to have been employed as an agent by several Englishmen in their purchases of Sèvres.

Even before this list begins, the names of a number of Englishmen are listed as buyers of Sèvres in the *Livre-Journal* of Lazare Duvaux; Lord Bolingbroke's, for instance, appears several times from 1755 onward. Lords Hervey and Harcourt find mention there, too, and quite a number of pieces were bought by French clients of the *marchand-mercier* who was instructed to forward them to London. In addition, at least one important diplomatic presentation service came to England when in 1763 Louis XV gave a magnificent dinner service for sixteen persons, painted in *bleu lapis* with a *vermiculé* pattern in gold, to the

49. See Eriksen, *Apollo*, December 1965, pp. 484-491.

50. See *Great Family Collections*, ed. Cooper, p. 238, for reproductions of some of the late Lord Cholmondeley's Sèvres; also Tait, *Apollo*, June 1964, pp. 474-478.

51. See Tait, *Apollo*, January 1965, pp. 21-27; June 1966, pp. 437-443.

52. See note 22 above.

53. Victoria and Albert Museum, *Catalogue of the Jones Collection*, Part II, *Ceramics, Ormolu, etc.*, pp. 3-28. The French porcelain was catalogued by the late William King, an outstanding authority on soft-paste French porcelain who wrote only too little on the subject.

Duchess of Bedford whose husband, the fourth duke, had just negotiated the Treaty of Paris. This survives almost complete at Woburn Abbey.<sup>49</sup>

Whether all of the acquisitions of Sèvres mentioned above can be strictly regarded as *collecting* Sèvres porcelain is open to question. But there was undoubtedly an undercurrent of collecting in the case of some of the lesser purchases made by the English from the factory or from *marchands-merciers*. Writing in his *Journal* of a small *déjeuner quarré* that Walpole had bought at Poirier's for ten louis, Cole describes the cup and saucer and tray as "... the highest finished Things of the Kind that can be conceived: perfect Jewels that deserve to be set in gold Frames to be admired & looked at, but never to be used for Fear of breaking them."<sup>54</sup> He seems here to be adumbrating a collector's attitude. It was a view that Walpole seems to have shared, for it is clear from the *Description of Strawberry Hill* that most of his Sèvres was scattered about the house with other curiosities and decorative objects rather than used functionally. This applied even to such a quite undecorative piece of useful ware as "A white Sève saucepan that bears the fire: 1771," mentioned in the *Description*, which was quite evidently shown as a curiosity.<sup>55</sup> And when in 1782 Walpole writes to his nephew Thomas Walpole, who is leaving for Paris, asking him to bring back "one cup, or a cup and saucer of the Sève china in imitation of lapis lazuli," he is surely writing as a collector of curiosities.<sup>56</sup> Some confirmation of this view is to be found in London auction catalogues a little later when the phrase a "cabinet cup and saucer" appears quite frequently.

That there was some sort of collector's market for Sèvres porcelain in London in the second half of the eighteenth century is suggested by the way it began to appear in the auction rooms. The first time that it made its appearance at Christie's was in 1771, when what were described as "2 elegant vases and covers, painted from the designs of Boucher" were sold for £40. 19s., certainly no more and perhaps rather less than they would have cost at the factory. Three years later at the Dickenson sale two green urns painted with mythological scenes went for even less, £37. 16s. Thereafter Sèvres porcelain appears sporadically in the London auction rooms down to the time of the Revolution. Quite a number of pieces appeared in the Captain Carr sale in 1780, including a dessert service of seventy pieces of *bleu céleste* Sèvres painted with birds and flowers in reserves and richly gilded, which attained the price of £82. 19s., or a little over one pound a unit. On the eve of the Revolution prices seem to have been on the rise, for a *déjeuner* of rather larger size than usual, consisting of thirteen pieces (probably four cups and saucers, cream jug, covered sugar bowl, teapot, and tray) described as of "Mazarin blue and gold," reached the comparatively high price of £50. 8s.

Of individual collectors at this period we know little. That there was already Sèvres porcelain in the English Royal Collection we know from Horace Walpole, who specifically mentions it in describing Queen Charlotte's collection at Buckingham House in 1783 in his *Journal of Visits to Country Seats, etc.*

54. Cole, *op. cit.*, p. 233.

55. *Works of Lord Orford*, II, *Description of Strawberry Hill*, p. 414. Indeed, it was something of a curiosity, for it must have been one of the earliest pieces of hard-paste porcelain to have been made at Sèvres.

56. *Letters of Horace Walpole*, XII, ed. Paget Toynbee. Letter dated September 6, 1782, no. 2350.

From Marryat<sup>57</sup> we learn that a pair of pink Sèvres *vases à éléphants* belonged to her daughter, the Princess Sophia, though we do not know whether she acquired them before or after 1789. These may possibly be the ones now in The Metropolitan Museum of Art (*Decorative Art from the Samuel H. Kress Collection*, catalogue nos. 36 A and B). The Duke of Cumberland, brother to George III, certainly acquired his Sèvres before this, for when he died in 1790 there were a number of items of Sèvres porcelain included in Christie's posthumous sale of the contents of Cumberland House in Pall Mall in 1793. None of the splendid soft-paste Sèvres collected by George IV and now mostly at Windsor Castle can certainly be said to have been at Carlton House before the great dispersals caused by the French Revolution. But it is highly likely that some of it was there, for many of the furnishings of Carlton House at the time of its completion in 1785 were supplied by Dominique Daguerre, the Parisian *marchand-mercier* and the partner of Poirier, whose relations with the Sèvres factory we have seen to have been extremely close. The fact that Daguerre, together with his new partner, Martin-Éloi Lignereux, found it worthwhile to open a branch in Piccadilly in 1786, too, makes it pretty certain that there was a considerable demand for Sèvres at this date.

With the outbreak of the Revolution in France, however, the picture changes completely. Already by March 1790 we find a sale of china entirely from "The Royal Factory of Sèvres Porcelaine" including no less than 234 successive lots of Sèvres being held at Christie's (Lugt, *Répertoire des Catalogues de Ventes Publiques* . . ., no. 4546). This was probably organized by Daguerre, whose partner Lignereux was shortly afterward engaged to help the factory over its financial difficulties by selling off remaining stocks at absurd prices and organizing lotteries of porcelain.<sup>58</sup> The similar sale held in March of the following year (Lugt, no. 4698), which included forty-five lots of Sèvres and other French porcelain, was held in Daguerre's own name; and two further sales in May 1792 (Lugt, nos. 4917 and 4918) of "Porcelain consigned from Paris" were in fact brought over by "Monsieur De Guerre," as a penciled note on Christie's own copy of the catalogue tells us. The following April saw another large sale of wares "Consigned from the Porcelain Manufactory of Sèvres," brought over this time by the Comte d'Adhémar (Lugt, no. 5039). But by now such sales began coming thick and fast, and we come across auctions of "Porcelaine imported from France" (Lugt, nos. 4879, 1792); "Consigned from France" (Lugt, nos. 4981, 1793); not to mention "An Emigrant of Distinction" and "Paris Importation," both in 1797 (Lugt, nos. 5612 and 5613). Many further examples could be quoted.

After the great Revolutionary sales of 1793 and 1794, a number of sales of Sèvres porcelain and other things held in London are described on the title page of the catalogues as "Recently consigned from Hamburg" (Lugt, nos. 5472, 1796), a sale that included 248 lots of porcelain, mostly Sèvres, and another as "French Porcelaine . . . imported from Paris via Hamburg." This last sale took place at Phillips's auction rooms in 1800 (Lugt, no. 6020). These porcelains were almost certainly consigned to London by Chapeau-rouge, the agent of the Commission des Subsistances at Hamburg, and must largely have come from

57. *History of Pottery and Porcelain*, 3rd ed., p. 422.

58. See Chavagnac, *op. cit.*, p. 221.

those particularly precious works belonging either to royalty or *émigré* nobility that had been deliberately withdrawn from the Revolutionary sales on account of their particular importance or as specimens of fine eighteenth century craftsmanship<sup>59</sup> (see Introduction to Volumes I and II of this catalogue, p. xxiv).

The first effect of such a quantity of Sèvres porcelain flooding onto the English market was a “lowering the prices of such things here,” as Sir Gilbert Eliot wrote in 1790 of the influx of French furniture and jewels brought by the *émigrés*. The price of a single plate or dish from a dinner service, which had been about one pound before 1789, dropped to an average of half that or even less by 1792 and remained so until after 1800. Most of the items in the sales mentioned above fetched well below £10; even a porcelain basket of flowers from the Sèvres factory’s consignment sold in 1793 fetched only £10. 5s. It is only occasionally that a notable price is obtained. Thus at Daguerre’s sale at Christie’s on March 25–26, 1791, lot 62 on the second day, “An Elegant Pair of Ewers of Sèvres porcelain, mounted with Niads, goats heads, flowers” (a phrase that suggests the mounts were the work of Thomire), reached £99. 15s., and a second pair in the same sale reached the same price. Indeed decorative vases on the whole maintained their prices far better than anything else, and by 1802 the Countess of Holderness obtained £63 for a pair of Sèvres urns at Christie’s (Lugt, no. 6363), and, in the same year, at Matthew Higgins’s sale, the surprising price of £136. 10s. was reached by a pair of what are described as “Seve Grecian ewers.”

The reason for this sudden rise is not difficult to surmise. In 1802, for the first time in well over a decade, the English were able to go to Paris. During the short-lived Peace of Amiens they flocked across the Channel. Renewed contact with the French and what they saw in the antique shops and dealers’ emporiums of Paris stimulated a new interest. Marryat tells of an Englishman purchasing one of those rare pictures painted on a Sèvres plaque in Paris for 3,600 livres (about £150) at this time.<sup>60</sup> Others followed suit.

During the Napoleonic wars the blockade seriously interrupted the supply of French products of any sort from France, though there is no doubt that consignments of both furniture and porcelain did get through sporadically. The history of Sèvres collecting in England in the first three quarters of the nineteenth century is, in effect, much the same as the history of collecting eighteenth century French furniture during the same period. This has been discussed in the Introduction to Volumes I and II of this catalogue as well as elsewhere. These were the years when the Prince of Wales (afterward Regent, and King as George IV) was forming the magnificent collection of Sèvres now belonging to the English Crown. The role played by his pastry cook, François Benois, in advising and assisting him with this has often been described, generally with more imagination than knowledge. Although Benois seems to have had an exceptionally good “nose” for Sèvres, his influence was not so paramount as it has often been made out to be. There were others who collaborated with the prince, notably his boon companion (the cliché is

59. On Chapeaurouge, see Verlet, “Chapeaurouge et les Collections Royales Françaises” in *Festschrift für Erich Meyer zum Sechzigsten Geburtstag*, pp. 286 ff.

60. Marryat, *op. cit.*, 3rd ed., p. 426.

really justified here) Lord Yarmouth, afterward the third Marquess of Hertford, who was concurrently laying the foundations of his own collection of Sèvres, which forms an important part of the Wallace Collection today. It was, for instance, Lord Yarmouth who bought “a fine old Sève Dessert Set” for the Prince Regent at auction in 1805 for the then very high price of 390 guineas; and again in 1814 he acted for his royal friend, buying a further Sèvres service for £777. Numerous other incidents of this sort could be mentioned. In the case of the huge Tournai service painted with birds after Bouffon for the Duc d’Orléans, the prince seems to have acted on his own behalf. The surviving bills from Robert Fogg show that he bought it for himself in two separate purchases, the first in 1803, the second and larger in 1811. For the total of 488 pieces he paid the astonishing sum of £1,448, a price not to be rivaled for half a century.<sup>61</sup> But there were plenty of other collectors in London, and the dealers’ shops seem still to have been fairly full of eighteenth century Sèvres at this time. Miss Berry mentions in her *Journal* seeing a dessert service of pink Sèvres marked £600 in the window of Fogg, “the China Man” (as he was known).<sup>62</sup> His shop in Warwick Street, Golden Square near Piccadilly Circus, was much patronized by the Prince of Wales<sup>63</sup> and Lord Yarmouth as well as by rival collectors of Sèvres like Beckford, George Watson Taylor, Beau Brummell, Lord Gwydyr, and many others.

It was Lord Gwydyr who bought from Fogg the pink service mentioned by Mary Berry. His heirs sold it a quarter of a century later at Christie’s at a considerable loss for £350. The service had meanwhile, it is true, been reduced in size. When next it appeared in the sale rooms, in J. P. G. Dering’s sale, March 22, 1878, it had been further reduced to a mere fifty-seven pieces, which, even so, fetched £4,039.14s. This catena of prices—£500, £350, and over £4,000—fairly represents the economic movement of Sèvres porcelain in England in the first three quarters of the nineteenth century. Down to about 1860, when a few wealthy Parisian collectors began to buy it, there was no market for Sèvres elsewhere.

The story of collecting Sèvres porcelain during the Victorian age has been so well and so dramatically told by Reitlinger in the second volume of his *Economics of Taste* (both in his text and in his analytic lists of sale prices from which much written here has been abstracted<sup>64</sup>) that it is necessary only to high-

61. Although not of Sèvres, this service is mentioned here as illustrating in exemplary fashion the English taste for French porcelain at this period, and also because the correct figures have never been published previously (Reitlinger makes a particularly erroneous statement about the service in *The Economics of Taste*, p. 156). We are grateful to Miss Jane Langton, the Assistant Archivist at Windsor Castle, for bringing the surviving bills to our attention, and to H. M. the Queen for graciously permitting quotation from the Royal Archives.

62. *Extracts of the Journals and Correspondence of Miss Berry, (1783–1852)*, ed. Lady Theresa Lewis, II, p. 393. Entry for September 7, 1809. Sèvres porcelain was, of course, on sale in London shops long before the nineteenth century, e.g., Josiah Wedgwood to Bentley, letter dated November 19, 1769: “Has Mr. Crofts taken a drawing of the handles of the Seve Vases at Morgans?” (*Selected Letters of Josiah Wedgwood*, ed. Finer and Savage, p. 85).

63. An interesting list of the Prince of Wales’s purchases from Fogg in the years 1812 to 1815 was published by Jones, *Burlington Magazine*, July 1908, pp. 220–221. The highest price quoted was £367 for three vases, which was paid to Fogg in 1813.

64. *The Economics of Taste*, II, pp. 155–163, and sales analysis 1748–1963, pp. 574–586.



light certain incidents. After a slight recession following George IV's death in 1830, prices rose fairly steadily in England (not so in France) to a first peak at the Bernal sale in 1855, when the fourth Marquess of Hertford paid successively £1,942.10s. for a pair of pink vases, £1,417 for a second pair, and £871 for a single vase. Other pieces sold for sums which were only slightly smaller. Having regard to the decline in the value of money, these prices are probably a good deal more than the same pieces would sell for at auction today. It is true that there were rather special reasons for these extravagant prices, for three very rich men, Lord Hertford himself, Samuel Addington, and Anthony de Rothschild were competing against one another, and a fourth, the Marquess of Bath, also played a part in sending prices rocketing. But this fact merely underlines the popularity of Sèvres porcelain in England at that period; and prices were to rise far higher in the next twenty years. It was in these mid-years of the century, too, that Charles Mills, later the first Lord Hillingdon, was declaring that he liked "to buy a bit of Sèvres" on his way home from the bank, as James Parker has told us,<sup>65</sup> and was thus forming the great collection of porcelain and porcelain-mounted furniture, an important part of which was presented by the Kress Foundation to The Metropolitan Museum of Art in 1958. When in 1862 the famous *Special Loan Exhibition of Works of Art* was organized at the South Kensington Museum, Section 9 of the catalogue was assigned to Sèvres porcelain and included items 1270 to 1552. To read it gives not only an excellent idea of the large number of English collectors of this porcelain at that date, but an impressive picture of the quality of their collections.

Only two significant names are missing from that catalogue, but they were of the greatest collectors of all at this period. Lord Hertford was living in Paris and was planning to lend many of his best pieces of Sèvres to the corresponding French exhibition, the *Musée Rétrospectif* held there three years later and of which he had been appointed as a Commissioner. The other is the Earl of Dudley. Although he had been buying Sèvres as early as the Stowe sale in 1848, it was only after Lord Hertford's death in 1870 that he began to dominate the Sèvres market and was to continue to do so for the next fifteen years, a period which Reitlinger has stigmatized as years of "Sèvres mania."

Lord Dudley's spectacular purchases began almost immediately after Lord Hertford's death. At the H. L. Wigram sale in 1870 he paid £1,680 for a pair of mounted *bleu-céleste* vases, and almost immediately afterward, at the San Donato sale, he created a great sensation by purchasing the 168 surviving pieces of the Rohan service (see Catalogue No. 109 below) for £10,200. Four years later at the Coventry sale, he paid almost the same sum (in fact £10,500) for a pink *vaisseau à mât* with two matching *vases hollandais*. Thereafter prices seemed to have reached a peak. Even at the Hamilton Palace sale in 1882 Sèvres did not fetch prices of quite this order, though at the Double sale in Paris the previous year two *vases Montcalm* or *vases Fontenoy* reached the astonishing figure of £6,500 the pair. When, however, in 1895 the dealer and china merchant Goode tried to sell the Coventry pink garniture, it was bought in at £8,400, well below the price Lord Dudley had paid twenty-two years earlier. It was eventually acquired in 1913

65. See the brief character sketch "Sir Charles Mills and the Hillingdon Collection," in *Decorative Art from the Samuel H. Kress Collection*, pp. 116-119.

by Pierpont Morgan for £15,500, a price that provided the culmination of another heroic decade of Sèvres collecting.

IT WOULD be fruitless to pursue the tale of Sèvres collecting in England beyond this point. The rage for this type of porcelain, which dominated the European scene for a century, had passed its noontide, but the mention of the name of Pierpont Morgan is a reminder that Sèvres was beginning to be collected in the United States. But the early history of the collecting of Sèvres porcelain in America is considerably more difficult to trace than the collecting of French eighteenth century furniture there was found to be by the compiler of the first two volumes of this catalogue.<sup>66</sup> If furniture is seldom mentioned by letter writers, in memoirs and even in novels, porcelain is far more rarely touched on, and even when it is referred to obliquely the actual type of porcelain is very rarely named.

Pending the further opening up of the archives of early American collections—if indeed such exist as far as Sèvres is concerned—all that can be done is to mention a few points that have engaged the passing attention of the writers of this introduction. Gouverneur Morris's role as an early collector of fine eighteenth century French furniture has been commented on in the Introduction to the earlier volumes of this catalogue. He is known to have bought some fine Sèvres porcelain while residing in Paris during the Revolution, but none that is identifiable seems to have survived. One of his rare comments on the subject suggests that he did not particularly admire it. When he chose a *surtout de table* for Washington's use at the Presidential mansion, he bought one of porcelain of the Angoulême factory, writing "we agree that the porcelaine here [i.e., of Paris] is handsomer and cheaper than that of Sèvres." However, he appears to have given Washington at least one piece of Sèvres, for a *biscuit* group of Venus and Cupid is shown at Mount Vernon as having been presented to the first President by Morris in 1790.

James Swan, the other great importer of French furniture into the United States at the time of the Revolution, also certainly owned some Sèvres porcelain. The only pieces identifiable today that are certainly known to have been his, however, are a pair of magnificent *vases Bachelier* painted with subjects from the history of Belisarius.<sup>67</sup> These were delivered from the factory in January 1779 and formerly stood on the chimneypiece in the Cabinet du Conseil at Versailles. They are now in the Museum of Fine Arts, Boston. They are the only pieces of decorative Sèvres sold at the time of the Revolution that can be said to have gone to the United States immediately.

Although "Point Breeze" was elaborately furnished in the French taste, neither the few descriptions of Joseph Bonaparte's house nor the catalogue of the sale of its contents, held on June 25, 1847, after the ex-king's death, make any mention of Sèvres porcelain, even of the hard-paste productions of the Empire period. The catalogue does indeed mention part of a large dessert service of "white French and gilt China," but if it was Sèvres the fact is unspecified. The principal table service mentioned in the cata-

66. See Introduction, pp. XIX–XXXI.

67. For an account of these, see Rice, *Bulletin of the Museum of Fine Arts, Boston*, Summer 1957, pp. 31–37.

logue is, curiously enough, described as having been imported from England less than a decade earlier.<sup>68</sup>

The history of Sèvres collecting in the United States in the Victorian era follows an almost exactly reverse course of what happened in England. Far from there being a “Sèvres mania” in America, there seems to have been an almost total lack of interest. Even the remarkably discerning Edward Preble Deacon seems to have acquired only Louis-Philippe Sèvres, to judge by the entries in the catalogue of the sale of the contents of Deacon House, Boston, in 1871.<sup>69</sup> “Four chairs. Covered with fine tapestry each bearing in the back a medallion of Sèvres. Portrait of a beauty of the French Court,” which fetched \$38 each, must have dated from that period, and the descriptions of the considerable quantity of other porcelain-mounted furniture inspire no greater confidence, e.g., “Centre table of light wood, inlaid with forty-five medallions of Sèvres, richly gilt; gilt figures forming the pedestal,” which went for \$250, or “A Vase of blue Sèvres exquisitely shaped and supported between gilt jets—for six lights . . .” One item alone might possibly have been a collector’s piece. This was in the dining room and is described thus:

Case, lined with white satin, containing an elegant Sèvres China Tea Service presented to Marie Antoinette by the City of Paris, and bought in Paris in 1848.

In spite, however, of the high price of one thousand dollars it fetched, making it the most costly piece in the sale, it seems likely that it was a creation of the same period as the “Six large Sèvres plates with medallion portraits” of various celebrated French beauties ranging from Agnès Sorel to Marie-Antoinette. This type of plate was a favorite product of the factory in the 1830s and 1840s. False associations with the ill-fated Queen of France were commonly put forward in a very uncritical spirit at that period (and indeed still are).

Thereafter collecting Sèvres in America follows much the same pattern as the collecting of French eighteenth century furniture.<sup>70</sup> It is not even known if there was any equivalent to the isolated Vanderbilt purchase of the Marie-Antoinette furniture from Hamilton Palace in 1882 or the early acquisition of some Louis XV chairs and sofas upholstered with tapestry for the Huntington Collection. Soon after 1900, however, or perhaps a little earlier, the picture changed once again. The notable collectors of porcelain are much the same as those who collected French furniture, whose names are mentioned in the Introduction to the first two volumes of this catalogue. To them, however, must be added the name of William Solomon, unmentioned in the earlier essay. The dealer René Gimpel assures us in his *Diary* that when he paid his first visit to New York in 1901 Solomon already possessed fine examples of French

68. *Catalogue of Rare, Original Paintings . . . Household Furniture etc. etc. Belonging to the Estate of the late Joseph Napoleon Bonaparte . . .* (Anthony J. Bleacher, Auctioneer) on Friday June 25, 1847, p. 20, B and C.

69. *Catalogue of the valuable Original Oil Paintings, rare Buhl and other Elegant Furniture &c . . . of the “Deacon House” . . . Feb. 1st, 2nd, and 3rd* [1871]. For a photocopy of the apparently unique surviving copy of this catalogue we are indebted to W. M. Whitehall, Librarian of the Boston Athenaeum, and Joseph Alsop.

70. Introduction to Volumes I and II of this catalogue, pp. xxix–xxxI.

decorative art of the eighteenth century (though not paintings), and was the only New Yorker who did.<sup>71</sup> Pierpont Morgan, who played a comparatively minor role in the history of French furniture collecting, played a major one in the collecting of soft-paste French porcelain.

Of American collectors he was certainly the most lavish, as anyone who turns over the richly illustrated pages of his privately printed catalogue (prepared by the Comte de Chavagnac) is immediately made aware. Little is said in Chavagnac's catalogue of the *Porcelaines Françaises* in the Morgan collection about how the individual pieces were assembled. A few of the star pieces of pink porcelain are recorded as having been in the Coventry Collection or in that of Lord Dudley (sometimes both), but for the most part the source of purchase remains anonymous. But Morgan was a large-minded man with big ideas. Much of his collection was made by purchases *en bloc*. It was in this manner that he acquired the Hoentschel Collection of French woodwork now in the Metropolitan Museum. The Kress porcelain, too, was assembled in this way through the acquisition by Duveen of a major part of Lord Hillingdon's Sèvres porcelains and Sèvres-mounted furniture in a single block purchase. Other collections formed in the United States have been assembled piecemeal in the traditional European way. Notable among these were the collections of George Blumenthal, Mrs. Harvey S. Firestone, Robert Lehman, Mr. and Mrs. Jack Linsky, Mrs. Merriweather Post, Forsyth Wickes, R. Thornton Wilson, and the present collection.

As a consequence of this activity by individual collectors, certain American public collections of Sèvres are of very considerable importance, for many of them have been formed around the nucleus of the gift of a private collection. At The Metropolitan Museum of Art, New York, a balanced collection of ornamental and useful wares from the collection of R. Thornton Wilson is supplemented by vases and perhaps the world's largest collection of porcelain-mounted furniture, from the Samuel H. Kress Foundation.<sup>72</sup> At the Frick Collection, New York, outstanding vases and furniture mounted with Sèvres plaques are to be seen.

In New England, the Sèvres porcelain of the J. P. Morgan Collection is among the treasures of the Wadsworth Atheneum in Hartford,<sup>73</sup> and contains examples originally owned by Machault and inherited from him by the Comte de Chavagnac. In Boston the considerable holdings of the Museum of Fine Arts, from the collection of James Swan and Robert Treat Paine II, have recently been increased through the bequest of Forsyth Wickes.<sup>74</sup> At Williamstown, Massachusetts, the Clark Art Institute has a remarkable collection of cups and saucers, assembled by Sterling and Francine Clark.

At the Philadelphia Museum of Art, the French collections of Eleanor Elkins and Mrs. Morris Hawkes are rich in decorative porcelains, including rare types and a small representation of porcelain-

71. Gimpel, *Journal d'un Collectionneur, Marchand des Tableaux*, p. 52.

72. Dauterman, Parker, and Standen, *Decorative Art from the Samuel H. Kress Collection at The Metropolitan Museum of Art*.

73. Hood, *Apollo*, December 1968, pp. 440-445.

74. Dauterman, *Antiques*, September 1968, pp. 344-354.

inlaid furniture. In Baltimore, the Walters Art Gallery possesses a variety of pink vases and other pieces with chinoiserie decoration<sup>75</sup> from the Paris collection of the dealer E. M. Hodgkins, and other purchases made by the founder, Henry Walters. In Washington, D.C., Sèvres is to be found in the collection of Marjorie Merriweather Post at her residence, Hillwood (one day to become a branch of the Smithsonian Institution); a small group is at the Museum of History and Technology; and parts of a service used by George Washington are at Mount Vernon while fragments of another used by John Adams are at the White House.

In the Midwest, notable examples are to be seen at the Cleveland Museum of Art, from the collection of John L. Severance. The West Coast has an impressive collection of ornamental Sèvres and porcelain-mounted furniture at the Henry E. Huntington Library and Art Gallery in San Marino, California.<sup>76</sup>

But if in the United States the collecting of French porcelain lagged somewhat behind that of Europe, in cataloguing their collections American collectors have been distinctly ahead of the Europeans. The first major catalogue of collections of Sèvres porcelain to be published at all was Laking's *Sèvres Porcelain at Buckingham Palace and Windsor Castle*, which appeared in 1907. Chavagnac's catalogue of the Morgan porcelains, issued shortly afterward in 1910, was obviously modeled on this and was a good deal more scholarly. It was followed in 1930 by Volume VI of Mlle Stella Rubenstein-Bloch's catalogue of the Blumenthal Collection; the Sèvres porcelain in the Frick Collection was catalogued by W. R. Hovey and included in Volume VIII of the privately circulated catalogue of the collections printed for Miss Helen Frick. A new catalogue of the latter is understood to be actually under preparation by Mlle Brunet. In 1961 Robert Wark's catalogue of *French Decorative Art in the Huntington Collection* included all the Vincennes and Sèvres porcelains at San Marino. This was followed in 1964 by the large collection of Sèvres porcelain catalogued with the *Decorative Art from the Samuel H. Kress Collection*, now in the Metropolitan Museum, prepared by the compiler of the present catalogue. To set off against this in Europe, since Laking's catalogue of the Royal Collection appeared in 1907 there is only William King's catalogue of the French porcelain forming part of Volume II of the Jones Collection catalogue, issued by the Victoria and Albert Museum, which appeared in 1924, and Svend Eriksen's admirable catalogue of the Sèvres porcelain in the Rothschild Collection at Waddesdon Manor, which came out in 1968. This last is, without question, the most important catalogue of a collection of Sèvres porcelain to appear to date. It is hoped that the present catalogue of an American collection of porcelain formed in fairly recent years may prove a worthy follower in the tradition established by these distinguished predecessors.

CARL CHRISTIAN DAUTERMAN  
F. J. B. WATSON

75. Dauterman, *Apollo*, December 1966, pp. 476-481.

76. Wark, *French Decorative Art in the Huntington Collection*.

## 75 A, B Pair of Plant Pots

(*caisses*)

H.  $5\frac{1}{2}$  (14.1); W.  $4\frac{1}{4}$  square (10.8).

EACH is of cubical shape, in the form of a miniature orange tub, open at the top, with a gilded acorn-shaped finial surmounting each upper corner, and rests on four gilded cubical feet. The bottom of each is pierced with five small holes arranged in an x-shaped pattern.

The slightly varying turquoise-blue ground of each has a roughly heart-shaped reserve at the center of each side, framed by gilded rococo trelliswork, from which floral trails emerge. These reserves each enclose a different spray of roses, cowslip, harebell, and other flowers, together with, in most cases, fruit, among which yellow

pears predominate. Sage-green leaves, occasionally tinged with yellow-green, appear on all the panels.

Each is marked on the underside with crossed L's, enclosing the date-letter A, and near one foot with the letter B (of unknown meaning), all painted in blue.

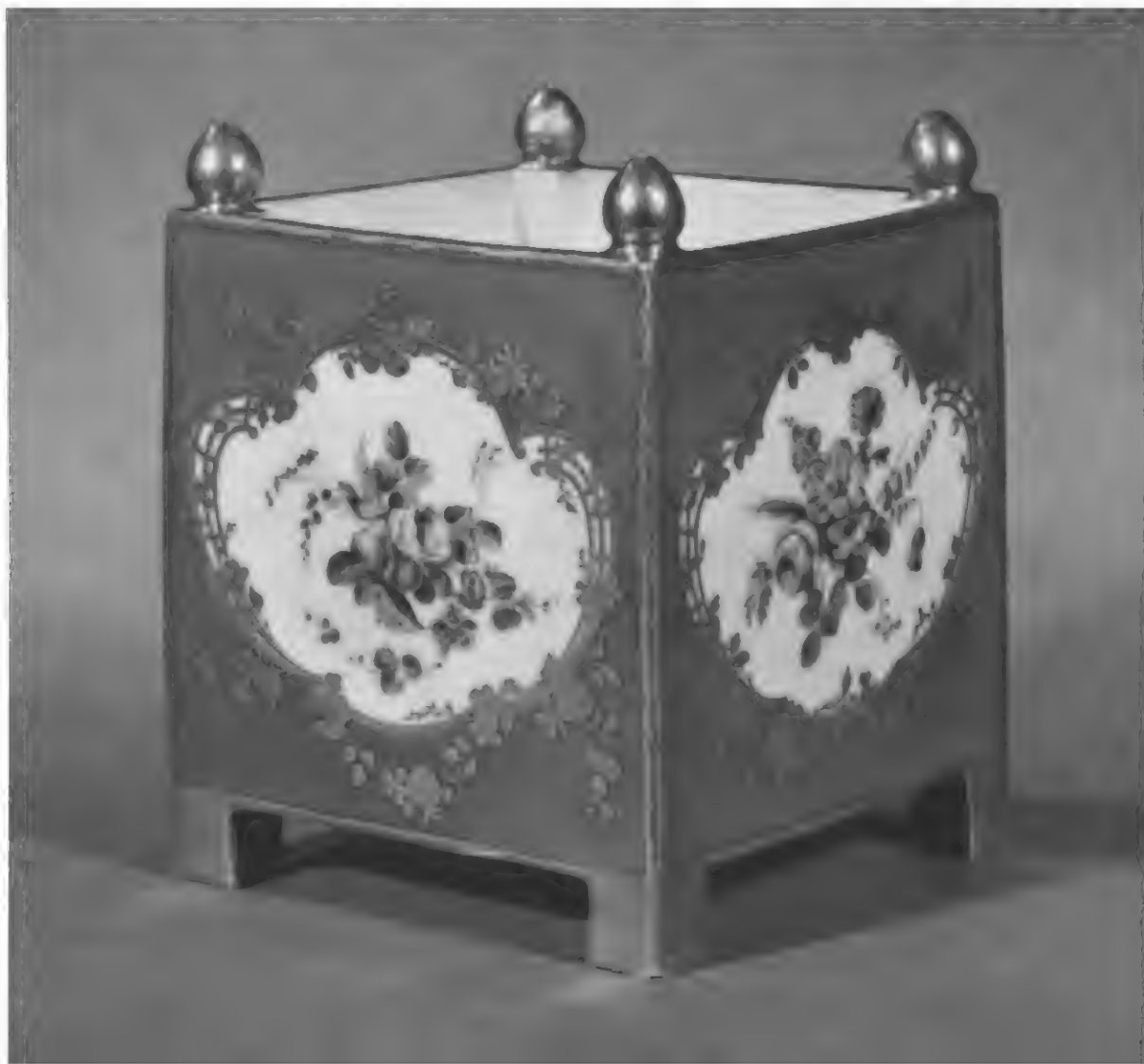
Vincennes, datemarked for 1753.

Formerly in the collection of Baroness Renée de Becker, New York.

The Sèvres sales records during the period December 20, 1753, to December 24, 1761, reveal that *caisses* were usually sold in pairs. Although size, color, and decoration are usually mentioned, there is no specific reference to the tub shape.

Other examples of this type of plant pot in the collection are Nos. 77 A and B, 78 A and B, 79 A and B, and 88.

[191]



## 76 A, B Two Pot-Pourri Vases

(*vases pots-pourris*)

76 A: H. 7 $\frac{7}{8}$  (18.7); Diam. 6 $\frac{1}{4}$  (15.9).

76 B: H. 7 $\frac{7}{8}$  (18.7); Diam. 6 $\frac{3}{8}$  (15.7).

EACH vase is of broad-shouldered baluster shape with a pierced incurving neck and four tall scrolled feet. Around the sides are four large bulbous lobes enclosed by molded leaf-scrolls springing from the feet and painted turquoise-blue with gilt enrichments. The neck is pierced with two interlacing bands of arcading, one blue and one white, having gilded edges. A white and gold ribbon is entwined through these.

The vases are not identical. On No. 76 A sprays of white and blue anemones, carnations, and other blossoms, some with buds, spring from the scroll feet, each modeled with gilded foliage in relief. The four reserves are painted with fanciful birds singly or in pairs, some in flight and some perched on delicate floral festoons. On No. 76 B the panels are painted in soft colors with detached sprigs of garden flowers together with gooseberries and grapes. The leaves have a luminous quality resulting from the use of transparent pigment with much yellow added to the green.

No. 76 A is marked on the underside with crossed L's, enclosing the date-letter A, flanked at the left by a musical note (?) or baton, the mark of the decorator, all painted in blue; incised:



No. 76 B is marked on the underside with crossed L's and a script letter N to the left, the mark of the decorator, both painted in blue. Each displays irregular "patchmarks" on the feet.

No. 76 A is Vincennes, datemarked for 1753; the decoration is by Thevenet père (working 1741–1777); No. 76 B is Sèvres, dating from about 1758–1760; the decoration is by François Aloncle (working 1758–1781).

Formerly in the collection of Gilbert Levi, Paris.

The difficulty of working with the soft paste of Vincennes and early Sèvres is apparent in the occasional fire cracks that appear on the underside of both these vases. In one of the reserve panels of No. 76 A the painted garland has been skillfully adjusted to conceal a defect of this kind.

Pot-pourri vases of this type were usually provided with pierced covers, e.g. a pair in the J. P. Morgan Collection at the Wadsworth Atheneum, Hartford (see Hood, *Connoisseur*, February 1965, p. 131, fig. 1).

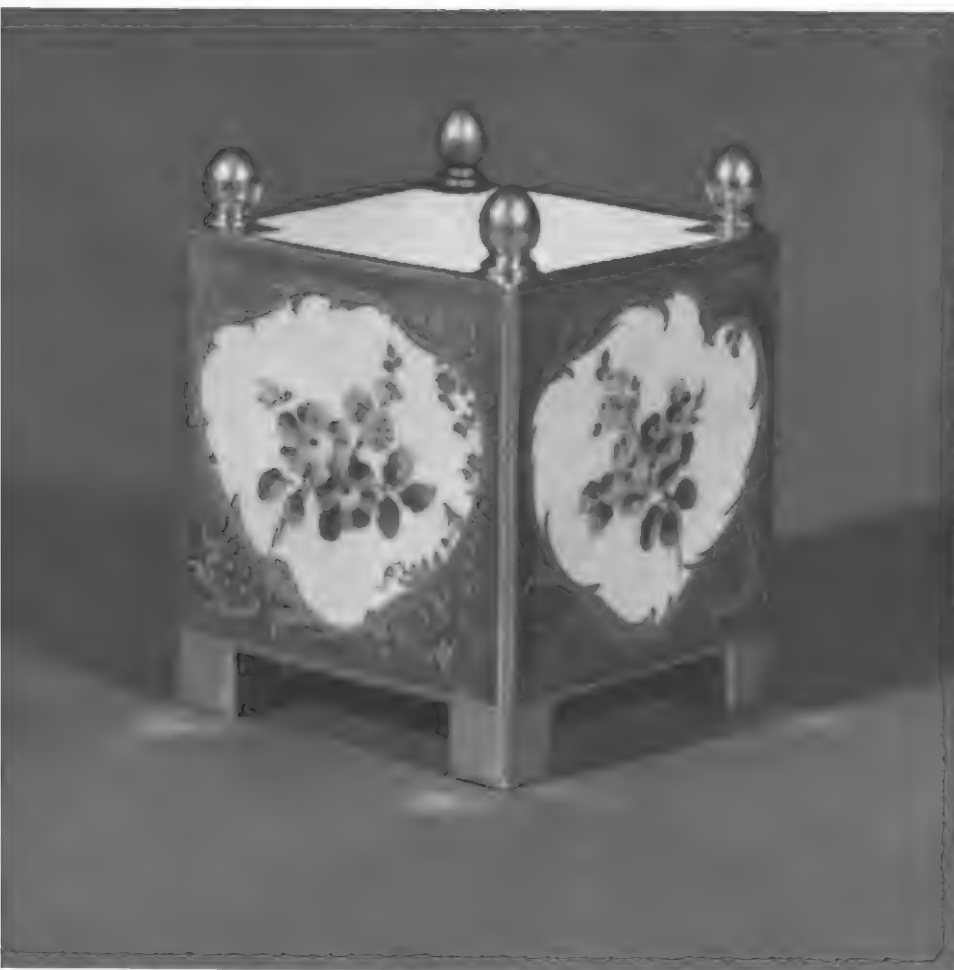




## 77 A, B Two Plant Pots

(*caisses*)

H.  $3\frac{3}{4}$  (9.5); W.  $2\frac{1}{16}$  square (6.9).



OF THE same type as Nos. 75 A and B, though smaller. The reserves on the sides enclose simple nosegays of flowers without fruit, executed in a direct and assured, though somewhat sketchy manner. The gilt borders of each are similar, although they do not match completely. The bottom of each is pierced similarly to Nos. 75 A and B.

No. 77 B is marked on the underside with crossed L's, enclosing the date-letter C, and near one foot with the letter B (of unknown meaning), both painted in blue; incised:

8

No. 77 A is incised:

8

Vincennes; No. 77 B is datemarked for 1755.

For other examples of this type of plant pot in the collection, see Nos. 75 A and B, 78 A and B, 79 A and B, and 88.

## 78 A, B Two Plant Pots

(caisses)

H.  $3\frac{5}{8}$  (9.3); W.  $2\frac{3}{4}$  square (7.0).

EACH is of cubical shape, in the form of a miniature orange tub, open at the top, with a white and gold finial at each corner. Each rests on four white cubical feet edged with gilding. The bottom is pierced with small holes.

The ground color, which varies slightly, is apple-green. On each side is a rococo-shaped reserve enclosing nosegays of flowers painted mainly in ochre-brown, blue, and puce. Each floral spray is different, and the stems are arranged in alternately ascending and descending positions. The gilded borders are composed of a variety of C- and S-scrolls, trelliswork, and strapwork; those on No. 78 A include pairs of curling scalloped leaves at either side of the reserves.

No. 78 A is marked on the underside with crossed I's, enclosing the date-letter D, and surmounted by the letter S, the mark of the decorator, all painted in blue. No. 78 B is incised:

8

Each displays "patchmarks" on the underside of the feet.

Vincennes-Sèvres, datemarked for 1756; the flowers were painted by Méreaud *ainé* (working 1754-1791).

On these small flower pots Méreaud *ainé* shows a characteristic fondness for painting leaves with a harlequin effect, that is, by dividing them at the midrib into areas of blue and green or contrasting shades of green.

A similar pair of plant pots with a deep blue ground, datemarked for 1771, is in The Metropolitan Museum of Art, New York (gift of Ann Payne Blumenthal, acc. no. 43.163.4,5). They are decorated with romantic scenes, some painted by Dodin (working 1754-1803). Other examples, decorated variously with cupids, birds, and trophies, are in the Victoria and Albert Museum,



London (C 428, 429-1921; C 424, 425-1921) and elsewhere.

A pair of similar apple-green plant tubs from the collection of J. P. Morgan, New York, was sold at Parke-Bernet, New York, March 22-25, 1944, lot 629 (illustrated in catalogue). Verlet (*Sèvres*, I, pl. 36) illustrates an example in a larger size formerly in the collection of Richard Peñard y Fernandez, Paris (sold Palais Galliera, Paris, December 7, 1960, lot 143, and cites an entry in the sales records of Sèvres for the second quarter of 1760 (account of M.<sup>r</sup> Tenières, folio 23):

2 caisses, 2<sup>e</sup> grandeur, oiseaux. 84 . . . 168

For other examples of this type of plant pot in the collection see Nos. 75 A and B, 77 A and B, 79 A and B, and 88.

## 79 A, B Pair of Plant Pots

(*caisses*)

H.  $5\frac{3}{4}$  (14.7); W.  $4\frac{1}{8}$  square (10.5).

EACH is of cubical shape, in the form of a miniature orange tub, open at the top, with a gilded acorn-shaped finial surmounting each upper corner. Each rests on four white cubical feet, which are gilded with a rosette and a simple border on each of the outer sides. The bottom of each is pierced with five small holes arranged in an x-shaped pattern.

The ground color is a deep apple-green with a cartouche-shaped reserve on each side enclosing a nosegay of flowers painted in pastel colors. The nosegays include roses, cornflowers, poppies, tulips, and hydrangeas, and the stems of each spray are arranged in alternately ascending and descending positions. Flowers also emerge from the gilded rococo scrollwork framing each reserve.

Each is marked on the underside with crossed L's, enclosing the date-letter D and surmounting the letter H, the mark of the decorator, all painted in blue. No. 79 A is incised:

No. 79 B is incised:

Each displays indistinct "patchmarks" on the underside of the feet.

Vincennes-Sèvres, datemarked for 1756.

Formerly in the collection of Baroness Leonino, sister of Baron Henri de Rothschild, Paris.

The decorator's mark, an H, is that assigned to Houry, although 1756 does not fall within his generally accepted working dates (1754-1755, according to Brunet, *Les Marques de Sèvres*, p. 31; or 1747-1755, Honey, *European Ceramic Art*, p. 568; or 1752-1755, Eriksen, *Waddesdon Manor: Sèvres Porcelain*, p. 328).

For other examples of this type of plant pot in the collection, see Nos. 75 A and B, 77 A and B, 78 A and B, and 88.



## 80 Candelabrum Vase

(vase à éléphants)

H. 13  $\frac{3}{8}$  (34.6); W. 9  $\frac{1}{2}$  (24.1); D. 5  $\frac{5}{8}$  (14.4).

IN THE form of a baluster-shaped vase against the narrow neck of which two fully modeled elephant heads with prominent ears are addorsed. Their upturned trunks terminate in candle sockets pierced with vertical slits. The vase rests on a low plinth with four feet in the form of acanthus scrolls.

The elephant heads are white, touched here and there with gilding. Their trunks rest upon a pair of loop handles springing from the shoulders of the vase at each side. A complex white and gold jewel modeled in full relief hangs down the forehead of each elephant. From this a double strand of white and gold beads depends at the back of each head and passes through the loop handles.

The upper part of the body is painted turquoise-blue beneath the elephants' heads. The rest is reserved in white and is painted with six floral pendants above the shoulder. The lower part of the body of the vase is painted with eight spirally twisting panels framed with turquoise-blue ribbons heightened with gilding, each enclosing a pendant of flowers of rose-lavender intermixed with blue and yellow. The vase rests on a torus-molded foot ring diagonally striped with turquoise-blue.

Marked on the underside of the plinth with an incomplete version of the crossed L's, indecipherable traces of a date-letter and of a decorator's mark, all painted in blue. Incised:

*m Li*

This is apparently the mark of the *répateur* Liance père (working 1754–1777). A green and white paper customs label is attached within the concavity of the base and is inscribed: “K. P. R. Hauptzollamt, Charlottenburg.” The feet display round “patchmarks.”

Sèvres, dating from 1756–about 1760; design attributed to Jean-Claude Duplessis père (working 1747–1774).

REFERENCES: Falke, *Die Kunstsammlung von Pannwitz*, II, no. 422, pl. LXXIII.

Formerly in the collection of Mme Catalina von Pannwitz, Hartekamp, the Netherlands.

The survival of the original candle sockets is exceptional; other instances are two pairs of vases in the Wallace Collection, London (*Provisional Catalogue*, 1902, no. XVIII–142; illustrated in color in Verlet, *Sèvres*, I, pl. 28).

Other examples of elephant vases, varying in color and decoration, are to be found in the Samuel H. Kress Collection at The Metropolitan Museum of Art, New York (illustrated in Dauterman, Parker, and Standen, *Decorative Art from the Samuel H. Kress Collection*, no. 36 a–b); Waddesdon Manor, Buckinghamshire (illustrated in Erikson, *Waddesdon Manor, The James A. de Rothschild Bequest to the National Trust*, pp. 19, 53); and the Wallace Collection, London (*op. cit.*, no. XVIII–143–145).

The model is generally accepted as the creation of Jean-Claude Duplessis (the original in plaster, thus attributed, is illustrated in Troude, *Choix de Modèles de la Manufacture de Porcelaines de Sèvres*, pl. 87). The attribution of the imaginative design of No. 80 to this artist is based upon his rich inventiveness, the use of boldly expanding volumes, and small details such as the undulating modeling of the mouth, accompanied by a species of shell-like rococo fluting, as seen immediately beneath the lip of No. 80. These characteristics are found singly or in combination on four vases and a round turcen known to be by him, illustrated in Troude, *op. cit.*, pls. 87, 91, 100, 101, 134.

The use of elephants' heads is a curious Oriental conceit in Sèvres porcelain, and was probably borrowed via a Meissen version. Examples of the latter are large candelabra at the Charlottenburg Schloss, Berlin, and one in the collection of Ernst Schneider, Schloss Jägerhof, Düsseldorf (illustrat-

ed in Rückert, *Meissener Porzellan 1710–1810*, pl. xxi). These candelabra, with chinoiserie motifs, were modeled by J. J. Kaendler in June 1733 and June 1735, respectively, and each stands upon three splayed elephant-head supports.

Elephant candelabra are mentioned very infrequently in the sales records of Sèvres, several

entries occurring between 1757 and 1770. An entry for November 26, 1773 (folio 121 verso), referring to the sale of three *vases à éléphants*, indicates that the model, perhaps first released in 1756, was still in demand at that time.

For comparable vases in the collection, see Nos. 81, 82 A and B, and 83.



## 81 Candelabrum Vase

(*vase à éléphants*)

H. 15 (38.1); W. 10½ (26.7); D. 6½ (16.5).

OF THE same type as No. 80. It differs as follows: the neck, the twisting panels, and details on the base are a brilliant apple-green; the jeweled ornaments on the elephants' heads are gilded, but not molded in high relief; candle sockets are lacking; the ears are outlined with gilding; and handles are missing from the sides. Furthermore, the spiraling green ribbons twist in the opposite direction to those on No. 80, and they are gilded with chains of husks depending from fan-like or shell motifs. The floral decoration is more conspicuous, and takes the form of a continuous wide garland around the shoulder and an elongated pendant hanging from below the ears of the elephants. The diagonal stripings on the torus-molded foot ring are more delicate than on No. 80.

Unmarked, but decorated on the underside of the plinth with a bold diamond-shaped motif painted in green and gold, extending to the edge of all four sides (see below). Incised on one outer edge of this motif:

*Liance*

This is apparently the mark of the *répateur* Liance père (working 1754–1777).

[200] Sèvres, dating from 1756–about 1762; the de-

sign is attributed to Jean-Claude Duplessis père (working 1747–1774; see under No. 80).

Formerly in the collection of a member of the Rothschild family.

A companion vase, in which the green-bordered panels spiral in the opposite direction, is in the collection at Waddesdon Manor, Buckinghamshire (illustrated in Lane, "The Porcelain Collection at Waddesdon," in *Waddesdon, The Manor, The Collections, Gazette des Beaux-Arts*, fig. 2). It is of the same height, and a matching diamond figure painted green and gold appears under the plinth (see below). It is therefore possible that these two candelabra originally formed a pair, although the Waddesdon vase is not pierced at the center.

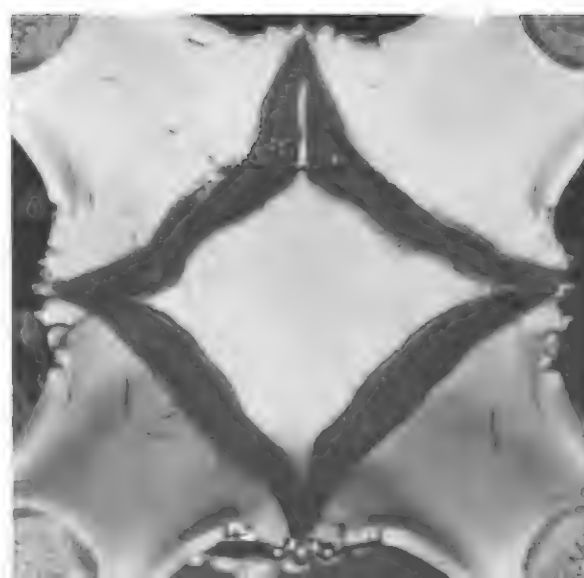
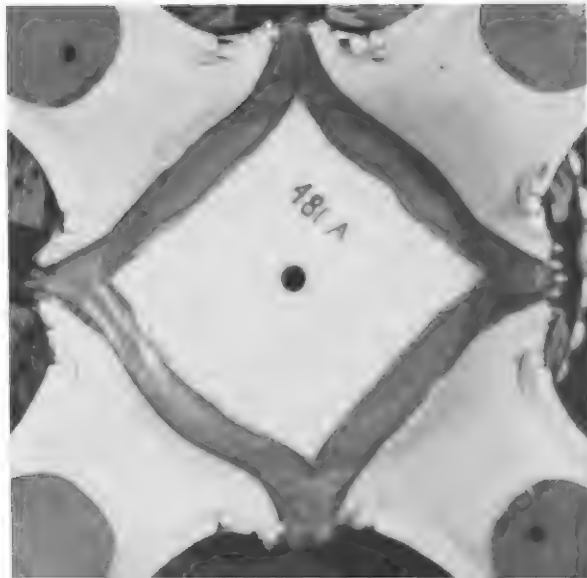
A comparable vase, painted green, was sold to Mme Lair during the period July 1760 – January 1761 (folio 36):

1 Vaze Elephant, 1.<sup>re</sup> gd.<sup>r</sup> verd. . . . 480.

M. and Mme Lair were prominent *marchands-merciers* under Louis XVI. Two other vases are mentioned for September 11, 1762 (folio 100):

2 [Vases] Elephans [fond verd] . . . 528 . . . 1056.

For comparable vases in this collection, see Nos. 80, 82 A and B, and 83.











## 82 A, B Pair of Candelabrum Vases

(*vases à éléphants*)

H. 13 $\frac{3}{4}$  (34.9); W. 8 $\frac{1}{4}$  (21.0); D. 5 $\frac{1}{2}$  (14.1).

EACH vase is a smaller version of the two preceding candelabrum vases, Nos. 80 and 81, although closer to No. 80 in having molded jewels on the heads of the elephants, and similar handles. The ground of each is a softly varying apple-green, reserved in white in the zones between the strands of beads. Two balloon-shaped panels alternating with narrow spatulate ones are reserved on the lower half. The larger panel on the obverse of each is painted with a cupid in billowing draperies floating upon wisps of clouds, in the manner of François Boucher. The panel on the reverse (illustrated at the right) is painted with attributes of love: darts, bows, garlands, etc., also borne upon clouds. The spatulate panels enclose pendants of garden flowers. Gilding is used profusely: in particular, there are delicate garlands above the principal panels, with details tooled and burnished in a variety of textures.

No. 82 A is incised on the underside of the plinth:

*mli*

This is apparently the mark of the *répateur* Liance père (working 1754–1777). No. 82 B is painted within the concavity of the base with an effaced mark in blue resembling the bottom of the crossed I's enclosing a date-letter. On each the four feet display a circular area without glaze, somewhat discolored in the manner of indistinct "patch-marks."

Sèvres, dating from 1756–about 1760; the design attributed to Jean-Claude Duplessis père (working 1747–1774; see under No. 80).

Formerly in the collection of a member of the Rothschild family.

The putto on No. 82 A is a familiar Boucher type, repeated in varying poses in many paintings



and engravings. A similar figure is found in a print by H. G. Hertel, after the sanguine drawing by Boucher now in the Slatkin Collection, New York.

Several pairs of green candelabrum vases painted with cupids were sold at Sèvres between 1756 and 1760, Nos. 82 A and B undoubtedly among them. A typical entry is the following, from the factory records of the period July 1, 1757, to January 1, 1758, folio 48, verso:

2 Vazes a Elephant Ide [2<sup>e</sup> gd. Rubans Verds]  
Enfans . . . 960 . . . 1920

Verlet has observed (*Sèvres*, p. 204), that this entry may be presumed to apply to one of two pairs in the Wallace Collection, London (*Provisional Cata-*

*logue*, 1902, nos. XVIII-142-145), and that they may have belonged to Mme de Pompadour, as the purchaser was Duvaux, the *marchand-mercier* who acted as agent for the marquise. One of the difficulties in tracing original ownership is illustrated by the entry for September 20, 1759, folio 95:

2 Vazes a Elephants Ide [Verd Enfants]  
. . . 720 . . . 1440

in which the purchaser is not mentioned, as the sale is listed merely under *Vendu comptans*, i.e., for cash.

For comparable examples in this collection, see Nos. 80, 81, and 83.





## 83 Candelabrum Vase

(*vase à éléphants*)

H. 15½ (39.4); W. 10 (25.4); D. 6⅞ (15.6).

SIMILAR in general form and decoration to No. 81, but decorated with rose-pink. The elephants' heads have jewels molded in relief as on Nos. 80 and 82 and likewise rest upon the handles. Behind the white and gold heads, the neck is painted rose-pink. The body of the vase, largely reserved in white, is divided into six round-topped panels, spiraling in the same direction as on No. 80, their borders painted rose-pink and heavily gilded with fan or shell motifs and husk pendants. Multicolored floral garlands of great elaboration fill the spaces between the strands of beads, above the shoulder, and within the panels of the lower half of the vase. Unlike that on Nos. 80–82, the torus-molded foot ring is without ribbon decoration. One of the elephants' trunks is fitted with a serrated gilt bronze mount intended to hold a candle socket.

Marked on the underside of the plinth with crossed I's enclosing the date-letter E and with a dot above and below, all painted in blue. There is also a third dot below the monogram at the center. Each foot displays a "patchmark."

Sèvres, datemarked for 1757; the design attributed to Jean-Claude Duplessis père (working 1747–1774; see under No. 80), the decoration to Taillandier (working 1753–1790).

Formerly in the collection of Alfred de Rothschild, London (illustrated in Davis, *A Description of the Works of Art Forming the Collection of Alfred de Rothschild*, no. 82 [where it appears as the central object in a group of five in the photograph, pl. 82, see below]).

A candelabrum of almost identical appearance is reproduced in color (from a watercolor draw-

ing) in Garnier, *The Soft Porcelain of Sèvres*, pl. xx (not numbered), where it is said to be in the Alfred de Rothschild Collection, London. Beneath the candelabrum Garnier reproduces a mark differing from that on No. 83 by the absence of dots and the addition of Taillandier's decorator's mark. The correspondence between the candelabrum in the illustration mentioned above and No. 83 is so close as to suggest that they were both painted by the same hand.

A pair of rose-pink elephant candelabra in The Metropolitan Museum of Art, New York (Dauterman, Parker, and Standen, *Decorative Art from the Samuel H. Kress Collection*, figs. 145, 146) were evidently cast from the same mold. They are decorated with a crisscross pattern of scalloped ribbons, and sprays of flowers in the interstices.

It is rare to find the datemark for 1757 on a piece painted rose-pink. It has never been satisfactorily explained why this color, although achieved for the first time in 1757, was not mentioned in the sales records of Sèvres for that year. Some writers have surmised that the king, for reasons of his own (possibly because he wanted to present the first example to Mme de Pompadour, whose birthday fell on December 29), chose not to disclose the new color until the annual Christmas exhibition and sale of 1758.

An entry in the account book of Sèvres for December 30, 1758, folio 75, records the sale to Monseigneur Le Prince de Condé of a pair of these vases, with a rose ground:

2 Vazes a Elephant 1.<sup>re</sup> [Roze Enfans] . . . 840 . . . 1680.

For comparable vases in this collection, see Nos. 80, 81, and 82 A and B.

## 84 A, B Pair of Flower Vases

(*vases hollandais*)

H.  $7\frac{1}{2}$  (19.0); W.  $7\frac{3}{4}$  (19.7); D.  $5\frac{5}{8}$  (14.4).

EACH tapering vase, pinched around the base, is fan-shaped in profile, with irregularly curving sides interrupted at the four corners by flat tapering panels. It consists of two parts. The pierced base of the upper portion fits into a stand or container of splayed and pierced design and similar irregular shape. The stand is intended to hold water for the upper part of the vase and also for the display of short-stemmed flowers, in six cartouche-shaped openings pierced around its sloping upper edge.

Both parts are painted rose-pink. Four large oval reserves around the sides of the vase enclose flowers and fruit and are bordered with gilded scrollwork picked out with pencilings in purple. The flowers include roses, anemones, asters, and harebells; the fruits include cherries, apples, grapes, pears, and plums.

Around the stand the four pedestal-like projections at the corners are painted rose-pink with gilt-bordered panels. Between them around the base are rectangular reserves painted with trails of brightly colored flowers. The apertures are bordered with a narrow rose-pink ribbon edged with gilding.

No. 84 A is marked on the underside of the stand with crossed L's, enclosing the date-letter E, surmounting a large letter H, the mark of the decorator, all painted in blue; incised on both the underside of the vase and of the stand:

6

No. 84 B is incised on the underside of the vase:

X

On the underside of the stand:

3

Impressed on both the underside of the vase and of the stand:

C

No. 84 B displays four "patchmarks" on the underside of the stand.

At the back of each stand, where the gilding has flaked, the rose-pink glaze is suffused with orange-buff, a phenomenon not uncommon in soft-paste porcelain with this ground color.

Sèvres, datemarked for 1757. The decorator's mark, an H, is that assigned to Houry (see under Nos. 79 A and B).

Formerly in the collections of the Marchioness of Cholmondeley, London; Mrs. Edith Chester Beatty, London.

Two examples of *vases hollandais* with a rose-pink ground are to be found in the Victoria and Albert Museum, London, one in the Jones Collection (catalogue no. 121). A pair in apple-green is in the Wallace Collection, London (*Provisional Catalogue*, 1902, no. XVIII-152, 153), decorated with pastoral scenes and flowers by Thevenet père (working 1741-1777).

The *vase hollandais* and a newer form with curved rather than straight flaring sides (see Nos. 85 A and B) appear sporadically in the sales records of Sèvres between 1757 and 1782. The first mention of the earlier type in the Sèvres records is dated December 5-31, 1754, in an account with the *marchand-mercier* Duvaux, folio 75 verso:

1 Vase à l'hollandoise 1 <sup>e</sup> ge Ic [bleu céleste]	} 1200
2 Ic 2 <sup>e</sup> ge Ic . . .	







## 85 A, B Pair of Flower Vases

(*vases hollandais nouveaux*)

85 A: H. 8 $\frac{7}{8}$  (22.6); W. 6 $\frac{3}{4}$  (17.2); D. 5 $\frac{5}{8}$  (14.4).

85 B: H. 8 $\frac{7}{8}$  (22.6); W. 6 $\frac{7}{8}$  (17.5); D. 5 $\frac{5}{8}$  (14.4).

EACH fan-shaped vase consists of two parts: a trumpet-shaped upper portion, flaring with a curving profile (unlike the earlier, straight-walled design, see in Nos. 84 A and B); and a tall reservoir type of stand. Both parts are cartouche-shaped in cross section, and are molded with four shallow flutings at the corners, extending from the undulating rim of the upper section to the short, scrolled supports of the stand. The upper portion, as in Nos. 84 A and B, fits into the reservoir and likewise is pierced with small holes to permit water to flow from one vessel into the other. The incurving shoulder of the stand is pierced with four apertures shaped as confronted C-scrolls flanked by ray-like piercings. The inner lip of the stand, unseen when the vase is assembled, is gilded with a chain of large and small dots bordered by narrow bands.

The gently varying turquoise-blue ground of each is reserved with four oval panels enclosing painted vignettes of picturesque rural landscapes in the manner of Pillement, with wispy foliage and various types of architecture. Several of the scenes are enlivened with minute figures, including a farmer, a hunter, and a fisherman. The panels are elaborately framed with gilding of foliated rococo scrolls and blossoms.

Each is marked on the underside of the stand with crossed L's, enclosing, on No. 85 A, the date-letter f, all painted in blue. Each stand is marked in blue on the underside with a caduceus, the mark of the decorator; incised:



Each displays indistinct "patchmarks" on the undersides of the feet and of the vases.

Sèvres, datemarked for 1758; the landscape

panels are by Edme Gomery (working 1756–1758), usually recorded as a painter of birds.

Formerly in the collections of the Marchioness of Cholmondeley, London; Mrs. Edith Chester Beatty, London.

Other vases of the same type are to be seen in the English Royal Collection, Buckingham Palace (Laking, *Sèvres Porcelain of Buckingham Palace and Windsor Castle*, no. 58, pl. 20); the Frick Collection, New York (Hovey, *The Frick Collection*, VIII, no. 6, pl. xxxviii); the Henry E. Huntington Library and Art Gallery, San Marino, California (Wark, *French Decorative Art in the Huntington Collection*, figs. 111, 112); and The Metropolitan Museum of Art, New York (Dauterman, Parker, and Standen, *Decorative Art from the Samuel H. Kress Collection*, no. 41 a, b). Further examples are in the Philadelphia Museum of Art (Kimball, *Bulletin of the Philadelphia Museum of Art*, March 1944, no. 45, p. 95, pl. v); the Victoria and Albert Museum, London (Jones Collection, in green, painted with birds, *Catalogue*, II, no. 152). An example with a pink ground from the Wallace Collection, London (*Provisional Catalogue*, 1902, no. XII B–118, 119) is datemarked for 1759 and has floral decoration by Rosset (working 1753–1795). Two pairs are now at the Walters Art Gallery, Baltimore (*Catalogue of Old Sèvres Porcelain . . . belonging to E. M. Hodgkins*, nos. 4, 5; 33, 34).

A rose-pink pair, datemarked for 1763, was given by Louis XVI to Prince Henry of Prussia in 1784. This and another pair in turquoise-blue, painted with birds, datemarked for 1758, are at The Metropolitan Museum of Art, the R. Thornton Wilson Collection (acc. nos. 50.211.156, 157 and 54.147.17, 18). The second pair is painted with cupids attributed to Dodin (working 1754–1802)

and flowers by Dubois (working 1756–1757), who also did the flowers on the rose-pink vases.

A comparable example, from the collection of Baron Emmanuel Leonino, was sold at the Galerie Charpentier, Paris, March 18–19, 1937, lot 96 (illustrated in catalogue, pl. XIII).

In addition to the straight-walled type of *vase hollandais* represented by Nos. 84 A and B, and the curving contours of Nos. 85 A and B, a third type of *vase hollandais* is known, with walls only slightly concave. The last is to be seen in the collection of the Duke of Bedford, Woburn Abbey, in a *bleu de roi* vase decorated with birds (Wills, *Apollo*, January 1956, pp. 14–17, fig. 111).

Nos. 85 A and B are an early instance of the *vase hollandais nouveau*. The first mention of the model in the Sèvres sales records occurs during the period December 1, 1758–January 1, 1759, folio 79:

1 Vaze holandois nouvelle forme . . . . 192

Another, dated December 28–31, 1758, folio 86 verso:

1 Vaze holandois nouvelle forme Roze . . . . 300

Folio 46 for 1760 cites:

Livré pour Presentes à Monseigr. Le Contleur Gen-al,  
2 Id<sup>e</sup> [vases] holandois Nouveaux rose et verd Tesniers.  
. . . 360 . . . . 720





## 86 Flower Vase

(*cuvette à fleurs*)

H. 7¼ (18.5); W. 9% (25.1); D. 6¼ (15.9).

THE BODY is four-sided and rectangular in cross-section, tapering slightly toward the base. The corners are rounded, the sides gently undulating, and the top is surrounded by a flaring lip with cupid's bow edges, above a deep concave molding. The molding surrounding the base has an acanthus cartouche at the center of the long sides and is raised on four bracket feet.

The ground color is a brilliant rose-pink with an apple-green border at top and bottom and three cartouche-shaped reserves, at the front and the ends, for painted decoration. The reserve at the front is framed with green and gold scrollwork and encloses a rustic scene in the manner of David Teniers, with a peasant woman scolding her husband. The reserves on each end are violin-shaped and painted with clusters of flowers in which red, yellow, and blue predominate; the cluster at the right includes gooseberries and halved fruit. The back is decorated in green and gold with a wreath from which tangential scrolls emerge. At each angle of the vase is a pendant of bell flowers painted green, enriched with gold.

Three of the feet have been notched with a file in a manner suggesting that they were intended to fit into a stand of gilt bronze.

Marked on the underside with crossed L's (attenuated), enclosing the date-letter, seemingly a script letter g, and surmounted by the letter M, the mark of the decorator, all painted in blue; incised:



This is apparently the mark of the *répateur* Liance père (working 1754–1777).

Sèvres, apparently datemarked for 1759; the fig-

ure painting is by Morin (working 1754–1787); the flower painting is in the manner of Pierre *ainé* (working 1759–1775); the model is attributed to Jean-Claude Duplessis père (working 1747–1774).

Formerly in the collections of Baroness Leonino, Paris; Baron Henri de Rothschild, Paris, brother of Baroness Leonino.

A large version, at the Wallace Collection, London (*Provisional Catalogue*, 1902, no. XII-C-146), datemarked for 1757, has a rose-pink ground with reserves enclosing cupids and trophies, by Morin. Comparable examples are to be found in the Tuck Bequest at the Petit Palais, Paris, where one in rose-pink is mounted with gilt bronze and contains a bouquet of Meissen porcelain flowers (illustrated in Giraudy, *Connoisseur*, October 1966, p. 77, fig. 1). Another is to be seen in the Victoria and Albert Museum, London, with a turquoise-blue ground and a scene of boors drinking by Vieillard (working 1752–1790). It is datemarked for 1760. Another small one in the Wallace Collection (*op. cit.*, no. XV-A-18) has a turquoise-blue ground with a peasant scene and a bunch of flowers. It is dated 1760 and bears the mark probably of Caton.

The decorative theme, presumably taken from an engraving, of a peasant woman scolding her drunken husband occurs, with some variations, on other documented examples of Sèvres painted by various artists. A *cuvette à fleurs* in apple-green, formerly in the collection of Édouard André and bearing the mark of Dodin (working 1754–1802), is illustrated in Garnier, *The Soft Porcelain of Sèvres*, pl. v. Another, in *bleu de roi*, by Morin, at the Henry E. Huntington Library and Art Gallery, San Marino, California, is illustrated in

Wark, *French Decorative Art in the Huntington Collection*, pl. 112. The motif occurs again on a deep green *cuvette à fleurs* painted by Vieillard in the Samuel H. Kress Collection at The Metropolitan Museum of Art, New York (see Dauterman, Parker, and Standen, *Decorative Art from the Samuel H. Kress Collection*, no. 40, p. 208). It was not necessarily associated with *cuvettes à fleurs*. A rose-pink and green *vase vaisseau à mât* from the collection of J. P. Morgan (sold Parke-Bernet, New York, January 6–8, 1944, lot 486 [illustrated in catalogue]) had the same painting in a reserve on the front.

Two *cuvettes à fleurs* were in the collection of Baron Schroeder (sold Christie's, London, July 5,

1910, lot 36), one with a modified version of the scene on No. 86. Another was in the collection of the Earl of Harewood (sold Christie's, London, July 1, 1965, lot 17 [part of a garniture of three; illustrated in catalogue, pl. 9]). The latter is also illustrated by Tait in *Apollo*, June 1964, p. 476, pl. 5.

Le Corbeiller, in *European and American Snuff Boxes, 1730–1830*, notes that the vogue in the decoration of European snuff boxes between 1758 and 1760 shifted from floral subjects to scenes of Flemish peasants borrowed from the paintings of David Teniers the Younger. Such scenes were at the height of their popularity at Sèvres during the same period.









## 87 Tray for a Dressing Table

(plateau)

L.  $6\frac{15}{16}$  (17.7); W.  $5\frac{5}{16}$  (13.9).

SHALLOW tray of roughly oval shape, with a serpentine border of molded form edged with serrated gilding. The white ground is crisply painted with a continuous garland of lavender, rose, blue, and yellow flowers, suspended in swags from six bows of blue ribbon regularly disposed around the border. In the center is a simple nose-gay.

Marked on the underside with crossed L's, enclosing the date-letter G and surmounting a fleur de lys, the mark of the decorator, all painted in blue; incised against the foot ring:

JP

Sèvres, datemarked for 1759; the floral decoration is by Taillandier (working 1753–1790).



## 88 Plant Pot

(*caisse*)

H.  $6\frac{3}{4}$  (17.2); W. 5 square (12.7).

A CUBICAL plant pot of the same type as Nos. 75 A and B, 77 A and B, 78 A and B, and 79 A and B, but larger. The bottom is pierced in the manner of Nos. 75 A and B. The “wetness” of the technique, the avoidance of linear detail, and the soft pastel key of the painting of the floral sprays enclosed in the reserves at each side is closely similar to the painting technique on the smaller pots mentioned. The gilt borders incorporate panels of trelliswork.

Marked on the underside at the center with crossed L's, and in one corner an elongated script

letter N, the mark of the decorator, all painted in blue. Incised:

*M*

“Patchmarks” are displayed on the undersides of the feet.

Sèvres porcelain, dating from about 1760; the script N mark, notwithstanding its extraordinary distortion, seems to be that of the decorator François Aloncle (working 1758–1781), better known as a painter of birds.



89 A, B Pair of Vases, Mounted  
in Gilt Bronze

Overall: H.  $10\frac{1}{4}$  (26.1); W.  $6\frac{7}{8}$  (17.5); D.  $3\frac{3}{4}$  (9.9).

Porcelain: H. about  $7\frac{1}{2}$  (19.0); Diam.  $3\frac{1}{2}$  (8.9).

EACH is of slender baluster shape with a short neck and gently spreading base. It is coated with a transparent and softly varying turquoise-blue glaze. Mounts of chased and gilded bronze clasping either side of the vase are in the form of bulrushes supporting two handles shaped as fret scrolls and linked by laurel garlands. At top and bottom they are held by foliated circular mounts, the latter resting upon fret scrolls.

Unmarked.

Sèvres, dating from about 1760–1765; the mounts are French, dating from about 1770–1775.

Formerly in the collection of Mrs. Henry Walters (sold Parke-Bernet, New York, April 30–May 3, 1941, lot 1359 [illustrated in catalogue]).

See also Volume II of this catalogue, Nos. 272 A and B.



## 90 Spyglass

(*lorgnette monoculaire*)

L. 2½ (6.4); Diam. 1 (2.5).



THE BODY is cylindrical, with a broad central band reserved in white and painted with miniature nose-gays and individual blossoms of sapphire-blue. At the top and bottom are gilded collars of "lace-work" of different design, each bordered by ring moldings of beadwork. The telescopic pull-out is of brass with roped beading around the lens holders.

Unmarked.

Sèvres, dating from about 1765.

Another slightly larger spyglass in the Louvre is painted with a trellis pattern of crossed ribbons in green and gold with flowers in the interstices. It is described and illustrated in Verlet, *Grandjean*, and Brunet, *Sèvres*, pl. 51 b, where the following extracts from the sales records of the Manufacture Royale de Porcelaine are reproduced:

Bachelier. 2eme semestre 1760.

1 lorgnette, fond verd . . . 12

Bachelier. 2eme semestre 1763.

1 lorgnette . . . . . 12

## 91 A, B Pair of Vases

(vases cornet)

91 A: H.  $14\frac{1}{16}$  (37.3); W.  $5\frac{3}{4}$  (14.6);

D.  $5\frac{1}{16}$  (12.9).

91 B: H.  $14\frac{1}{16}$  (36.4); W.  $5\frac{1}{2}$  (14.0); D. 5 (12.8).

EACH vase has an ovoid body and tall trumpet-shaped neck, and is supported upon a high circular foot, splayed and resting upon a square plinth of gilt bronze. Each is glazed a lustrous black with chinoiserie decorations of gold and platinum, the gold in two tones and the details engraved. A pair of gilded handles in the form of fins or claws with platinum tips spring vertically from each vase, and terminate in an out-turned monster's head with platinum eyes, the jaws parted to clasp a porcelain ring (now missing). There are single bands of beading at the molded base of the neck and at the top of the spreading foot, both of platinum. The body rests in a ribbed cup of gilt bronze.

The decoration imitates Chinese lacquer work. On one side of No. 91 A, a youthful hunter is spearing a bear that has captured a large, phoenix-like bird. On the reverse, a seated woman and her standing female servant flank a table on which stands a tall vase. No. 91 B is decorated on one side with a landscape with a woman and her servant at a table. At the left, a man with a parasol ascends a stair leading to a pavilion on a high rock; a fisherman sits upon a wooded slope at the right. On the reverse, a huntsman crosses a footbridge to spear a bear partly concealed in bushes. The neck is painted with a pagoda in a landscape and figures around a potter's kiln, one of whom kneels to prepare a vase for firing. On the splayed foot of each vase are two vignettes with figures engaged in pottery-making and hunting.

Each is marked on the underside of the base with crossed L's, enclosing the date-letters 00, above the letter L, all painted in gold.

Sèvres hard-paste, datemarked for 1792; the decoration is attributed to Denis Levé (working 1754-1805).





Formerly in the collection of H. Nyberg, Aldbourne, England (sold Sotheby's, London, November 8, 1966, lot 100 [illustrated in catalogue]).

Only a very limited quantity of Sèvres porcelain with chinoiserie decoration in platinum and gold on a black ground is known. The Metropolitan Museum of Art, New York, has a set of plates (62.165.1-34), some of which bear the marks of Le Guay (working 1749-1796), Dieux (working with interruptions 1777-1811), and other artists; several carry the datemark for 1792. A few other such plates are to be found in public collections in Europe and the United States. A tea service in a traveling case in the Nationalmuseum, Stockholm, is apparently unique as a complete service. At the Musée National de Céramique, Sèvres, are a small covered tureen and a ewer and basin, the latter two datemarked for 1781. Ornamental vases are also rare; two pairs of varying shape and decoration are in the English Royal Collection, Buckingham Palace (see Laking, *Sèvres Porcelain of Buckingham Palace and Windsor Castle*, no. 286, pl. 61, and no. 299).

The original plaster model for the shape is illustrated in Troude, *Choix de Modèles*, pl. 115, where it is captioned *vase cornet à têtes de morue*.

During the last four months of 1794 a merchant named Empaytaz, with offices in Paris and Berlin, made a large purchase that included a service in black and gold chinoiserie. The Committee on Commerce for the Republic authorized the sale of porcelains from the Sèvres manufactory valued at 460,706 livres, which Empaytaz was to exchange abroad for food. Among the many services he acquired in this way was one described in Chavagnac, *Histoire des Manufactures Françaises de Porcelaine*, p. 222, as:

un service à fond noir, paysages, figures et fabriques  
chinoises imitant le laque en or jaune, or vert et platine,  
5,418 l.

This is an early record of the use of platinum for artistic purposes, a use that has been confirmed by spectrographic analysis of the material on these vases.

## 92 Sugar Bowl

(*sucrier*)

H.  $3\frac{3}{8}$  (9.8); Diam.  $3\frac{3}{8}$  (9.2).

THE SQUAT, tulip-shaped jar has a low domed cover with a white and gold rosebud finial. The ground color is turquoise-blue with oval reserves at each side of both jar and cover enclosing birds in flight. The single birds on the cover are dove-like and carry twigs in their beaks, while the pairs on the body are crested and resemble thrushes. The delicate tints of blue, violet, and burnt-sienna used for the birds are probably fanciful. Each reserve is surrounded by a gilded border of two crossed palms tied with a ribbon bow whose upper ends are linked by floral sprays.

Marked on the underside with crossed L's, enclosing the date-letter A and surmounted by a cross, the mark of the decorator, all painted in blue.

Vincennes, datemarked for 1753; the decoration by Xhrouet père (working 1750-1775), who was also known as Secroux.





## 93 A, B Two Wine Coolers

(*seaux à bouteille*)

93 A: H.  $7\frac{3}{4}$  (19.7); L.  $10\frac{1}{2}$  (26.7); D. 8 (20.4).

93 B: H.  $7\frac{3}{4}$  (19.7); L.  $10\frac{1}{2}$  (26.7); D.  $8\frac{3}{8}$  (21.3).

No. 93 A is a deep cylindrical vessel with a molded rim and two foliated bracket handles, curving inward toward a low spreading foot. The ground color is a slightly varying, and in places almost *soufflé*, glaze of turquoise-blue. On either side a heart-shaped or symmetrically lobed reserve encloses loosely arranged flowers and fruit, including prominent blue convolvulus, yellow and violet tulips, and fringed iris, interspersed with plums, yellow grapes, and a pomegranate. The panels are partly framed with openwork gilded borders from which spring curling stems of gilded flowers.

No. 93 B differs chiefly in the paler color of the ground. The painted panels enclose, in addition to flowers, small flying birds with strong purple and yellow flowers. The gold borders of the reserves vary slightly in the arrangement of the surrounding sprigs and vines. Subtle differences in the modeling of the rim, handles, and foot make it clear that No. 93 B was cast from a different mold from No. 93 A.

No. 93 A is marked on the underside with crossed L's, enclosing the date-letter A and with a

dot above and below, all painted in blue. No. 93 B is marked on the underside with crossed L's, enclosing a dot at the center and with dots and comma-like markings at the intersections of the L's, all painted in blue. Four additional blue dots appear inside the foot ring.

Vincennes; No. 93 A is datemarked for 1753; No. 93 B dates from about 1753-1755.

The *seau à bouteille* was used at table as a cooler for a single bottle of wine. It was made at Sèvres in several sizes.

An entry in the sales records of Sèvres, dated August 9, 1755, folio 100 verso, reads:

1 Seau à Bouteilles fleurir . . . 144

It is of interest to note that this type of vessel was held in sufficient esteem almost a century later to be included (as a cachepot) in Ingres's portrait of the Comtesse d'Haussonville (Louise de Broglie, 1818-1845) at the Frick Collection, New York (acc. no. 27.1.81). The portrait dates from the last five years of the sitter's life.



94 A, B Pair of Covered Cups  
(*pots à jus*)

H.  $3\frac{3}{8}$  (8.6); W.  $3\frac{1}{4}$  (8.3); D.  $2\frac{5}{8}$  (6.0).

EACH cup is in the form of a squat, broad-mouthed urn with a swelling body. The curving handle is bifurcated at its upper end and attached beneath the lip and at the belly. The shaped domed lid is surmounted by a stylized floral finial composed of minute petals, individually formed. The ground color is turquoise-blue. At each side of both cup and cover is a cartouche-shaped reserve with an elaborately gilded border, each enclosing a nosegay, including, on No. 94 A, a striped lily, and on No. 94 B, a pair of anemones. The flowers are boldly painted in bright colors with a conspicuous use of umber for the stems and details of the leaves.

Each is marked on the underside with crossed L's, enclosing an illegible date-letter surmounting

a fleur de lys, the mark of the decorator, all painted in blue. No. 94 A is incised:

C

No. 94 B is incised:

C O

Vincennes, dating from about 1753-1756; the flower painting is by Taillandier (working 1753-1790).

Formerly in the collection of Baroness Renée de Becker, New York.

Such vessels were probably also used as custard cups.

It may be noted that the nose gays are shown as alternately ascending and descending. This device was occasionally practiced at the factory when all the reserves on a piece were decorated with floral subjects.



# 95 A-FF Set of Thirty-Two Coffee Cups and Saucers

(tasses à café et ses soucoupes)

EACH deep, cylindrical cup of the type called *gobelet Bouillard* has a plain scroll handle. The saucers are correspondingly simple, with curving sides. Both are painted with small scattered nose-gays and sprigs, naturalistically executed. They represent roses of various colors, anemones, asters, and a large variety of other garden flowers. The rims of both cups and saucers are decorated with toothed gilding; the foot rings and handles of the cups with narrow gilded fillets, save for four handles where additional touches of gilding simulate bellflowers and foliage, and one that terminates in scallops. Two cups have plain handles terminating in gilded leafage.

## CUPS






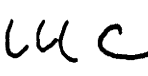
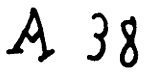
CROSSED L'S	DATE- LETTER	DECORATOR'S MARKS	INCISED MARKS
blue	none	script h (blue), Laroche (?)	□
color ob- literated	none	script V, unrecorded	6
			6
blue	M (blue)	V with dot (blue), unrecorded	y
blue	M (blue)	anchor (blue), Buteux <i>ainé</i>	o
			uu
blue	q (blue)	V with dot (blue), unrecorded	nc
blue	q (blue)	6-point star with dot in center (blue), Bienfait	t
			cr

CROSSED L'S	DATE- LETTER	DECORATOR'S MARKS	INCISED MARKS
blue	R (blue)	script B with dot (blue), Boulanger <i>père</i>	⊠
puce	R (puce)	circle with rays and dot in center, with tail (blue), Fritsch (?)	6
blue	R (blue)	t (blue), unrecorded	gB
			116
blue	r (blue)	P q (blue), Pierre <i>jeune</i>	A
			25
puce	S (puce)	none	I
			JB
blue	none	none	2
none	none	none	o
			2
obliter- ated	none	none	qtn
			8
obliter- ated	obliter- ated	none	3

CROSSED L'S	DATE- LETTER	DECORATOR'S MARKS	INCISED MARKS	CROSSED L'S	DATE- LETTER	DECORATOR'S MARKS	INCISED MARKS
blue	none	none	8 0	blue	V (blue)	D, C above dot (blue), unrecorded	JC □
blue	obliter- ated	script L (blue), Levé	C' C6	gray	none	4 dots (gray), Théodore	γ
				blue	none	4 dots (blue), Théodore	CC HG
none	none	none	0	blue	OO (blue)	reversed C, I (blue), indeterminate	39
none	none	none	Sp JC	green	V (green)	B q (green), unrecorded 4 dots (blue), Théodore	?
none	none	none	Sp	blue	A (blue) dubious	L (blue), Levé	3
none	none	none	U	blue	A (blue) dubious	pin, Thevenet père	3
none	none	none	Re 1.0	SAUCERS			
blue	Y (blue)	none	C. D/8	none	none	none	MC
				blue	A (blue) dubious	L (blue), Levé	3
sepia	S (sepia)	none	103 t	blue	none	none	t
				blue	illegible	none	S-10
sepia	u (sepia)	V with dot (sepia), unrecorded; Y (blue), Fouré	none	blue	none	none	none
				blue	h (blue)	square with dot in center (blue), Tardy	none
				blue	M (blue)	n q (blue), Nicquet	6



CROSSED L'S	DATE- LETTER	DECORATOR'S MARKS	INCISED MARKS	CROSSED L'S	DATE- LETTER	DECORATOR'S MARKS	INCISED MARKS
black	M (black)	B.N. (black), Bulidon (?)	G	blue	R (blue)	V with dot (blue), unrecorded	Ja
blue	N (blue)	V with dot (blue), unrecorded	TS	blue	S (blue)	script L with dot (blue), Levé	cc
blue	P (blue)	script cm (blue), Commelin	O	puce	S (puce)	script g t (puce), Grémont <i>jeune</i> (?)	lllc
blue	P (blue)	A (blue), unrecorded	ja	blue	S (blue)	V with dot (blue), unrecorded	cc
blue	P (blue)	script L with dot (blue), Levé	fio	blue	L (blue)	script G C between 2 dashes (blue), unrecorded	6
blue	P (blue)	V with dot (blue), unrecorded	fio	blue	O (blue)	V with dot (blue), unrecorded	s
blue	P (blue)	circle of dots (blue), Sioux <i>ainé</i>	S-10	blue	O (blue)	PR with dot (blue), Pierre Robert	fio
blue	p (blue)	y (blue), Bouillat <i>père</i>	O O O	blue	O (blue)	PR with dot (blue), Pierre Robert	8
sepia	q (sepia)	none	none				

CROSSED L'S	DATE- LETTER	DECORATOR'S MARKS	INCISED MARKS	CROSSED L'S	DATE- LETTER	DECORATOR'S MARKS	INCISED MARKS
blue	O (blue)	PR with dot (blue), Pierre Robert		blue	y (blue)	FB (blue), unrecorded; 4 dots (blue), Théodore	
blue	u (blue)	circle of dots (blue), Sioux <i>aîné</i> ; 4 dots (blue), Théodore		blue	y (blue)	FB (blue), unrecorded; 4 dots (blue), Théodore; dot (blue), unrecorded	
gray	u (gray)	V with dot (gray), unrecorded; 4 dots (blue), Théodore					
carmine	X (carmine)	FB (carmine), unrecorded; q (blue), unrecorded	none				
blue	Y (blue)	Y (blue), Fouré; 4 dots (blue), Théodore					
blue	cc (blue)	fleur de lys (blue), Taillandier					

Vincennes and Sèvres, dating from 1753 to 1780, except for three replacements, marked PR.

The sustained demand for patterns of scattered nosegays is indicated by the large variety of decorators' marks and the range of dates represented in the set. For further information about the decorators, see Biographies.

## 96 Liqueur Bottle Cooler

(*seau ovale à liqueurs*)

H. 4 $\frac{7}{8}$  (12.4); L. 12 $\frac{3}{8}$  (31.5); D. 5 $\frac{3}{4}$  (14.7).

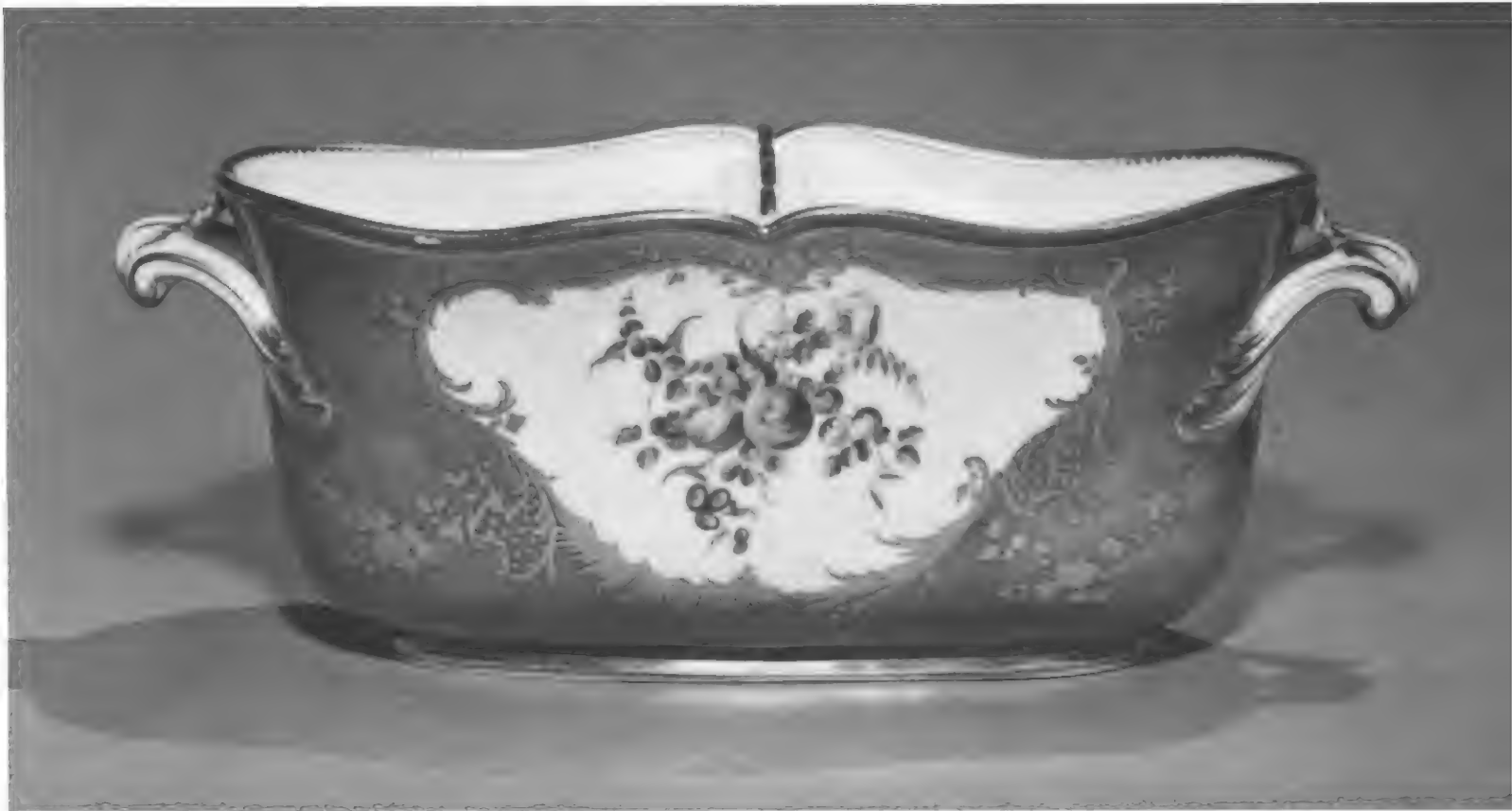
THE DEEP elliptical vessel is fitted with a removable openwork partition dividing it at the center. Its splayed lip is shaped as four scrolls of cupid's bow design; the body, with a handle at each end formed by a pair of acanthus scrolls, curves inward toward the oval foot ring. The ground color is a slightly varying turquoise-blue, with a reserve of roughly triangular shape at each side. These reserves enclose irregular clusters of flowers, fruit, and leaves; in one panel the leaves are decidedly gray-green, in the other somewhat more yellow and tipped with ochre. The borders of these re-

serves are gilded with a rich variety of motifs, including grasses, trelliswork, and palm sprays; floral swags link them to the handles.

Marked on the underside with crossed L's and with illegible characters, one of which, to the right, may be the letter c or a crescent, all painted in blue; incised:

ch      Cx

Vincennes-Sèvres, dating from about 1755-1760.





97    Dinner Service

(service)

THIS is a composite service, of eighty-eight items, different parts of which, while varying somewhat, are closely related to one another by their decoration of naturalistic nosegays, scattered upon a white ground. The slight differences in other decorative details are listed below, where the service is divided into seven groups.

1

Rims decorated with a fillet of simple gilding and an inner fillet of deep blue accented with pairs of short diagonal gilded strokes.

PAIR OF FRUIT DISHES (*compotiers à coquille*)

Each is shell-shaped, with handles decorated with blue feather edging.

One is marked on the underside with crossed L's, enclosing the date-letter n and with the letters P'), for Pierre *jeune*, and R, unrecorded, all painted in blue; three dots, for Tandart *jeune*, appear on the inner wall of the foot ring; incised:



The other is marked on the underside with crossed L's, enclosing the date-letter w, surmounting a script letter L, all painted in blue; incised:



EIGHTEEN SOUP PLATES (*assiettes à potage*)

Each has a simple circular border.

CROSSED L'S	DATE- LETTER	DECORATOR'S MARKS	INCISED MARKS
blue	I (blue)	none	uu

CROSSED L'S	DATE- LETTER	DECORATOR'S MARKS	INCISED MARKS
puce	M (puce)	y (puce), Bouillat père	
blue	Y (blue)	Y (blue), Fouré; VD with dot (blue), Vandé père; pair of compasses (blue), Mutel	
blue	I (blue)	Y (blue), Fouré	uu
blue	none	script h (blue), Laroche	none
blue	L (blue)	script J with curved line (blue), unrecorded	uu
blue	L (blue)	L (blue), Levé	uu
blue	L (blue)	Y (blue), Fouré	uu
blue	L (blue)	script J (blue), unrecorded	uu
blue	I (blue)	L (blue), Levé	uu
puce	m (puce)	y (puce), Bouillat père	
puce	m (puce)	y (puce), Bouillat père	LL
blue	V (blue)	none	uu
blue	I (blue)	L with dot (blue), Levé	uu
blue	Y (blue)	M (blue), Michel	
blue	L (blue)	L (blue), Levé	uu

PAIR OF DISHES (*compotiers ovales*)

Each is oval, with a valanced rim rising at each side.

Each is marked on the underside with crossed L's, enclosing the date-letter D, below a circle with rays, possibly for Fritsch, all painted in blue. One is incised:

77

The other is incised:

9

2

Molded with flutings descending from the border into the body (see illustration at right).



SIX DINNER PLATES (*assiettes*)

Each has a serpentine rim decorated with a fillet of gilding and with a fillet of blue at the outer and inner edges of the border.

CROSSED L'S	DATE- LETTER	DECORATOR'S MARKS	INCISED MARKS
blue	u (blue)	script Gr (blue), unrecorded; VD (blue), Vandé père	e
blue	u (blue)	script Gr (blue), unrecorded; VD (blue), Vandé père	e
blue	ii (blue)	script CV (blue), unrecorded	24
blue	u (blue)	T with dot above (blue), Binet; X (blue), Grison	LL
sepia	V (?) (sepia)	nq (sepia), Nicquet; VD (gold), Vandé père; III (blue), unrecorded	y
blue	u (blue)	script B (blue), Boulangier père; VD (blue), Vandé père	x

PAIR OF FRUIT DISHES (*compotiers carrés*)

Each is square, with double-notched corners. The rim is decorated with one fillet of gilding and one of blue.

One is marked on the underside with crossed L's, enclosing the date-letter I, and with the letter H, to the right, for Houry, all painted in blue; incised:

9h

The other is marked on the underside with crossed L's, enclosing an illegible date-letter, and with three dots on the wall of the foot ring, for Tandart jeune, all painted in blue; incised:

60


3


Rims decorated with toothed gilding and with

one blue fillet, accented with pairs of short diagonal gilded strokes.

PAIR OF SUGAR BOWLS (*sucriers*)

Each is boat-shaped, with a knobbed cover, attached to a boat-shaped stand.

Each is marked on the underside with crossed L's, one enclosing an obliterated date-letter and with a script L with a dot, for Levé, all painted in blue. This one is incised: 

The other is incised: 

PAIR OF TAZZE (*soucoupes à pied*)

Each is circular, with the rim notched to produce twelve gently rounded lobes and edged with two, rather than one, narrow blue fillets.

One is marked on the underside with crossed L's, enclosing the date-letter s, above the letters cm, for Commelin, all painted in blue; incised:



The other is marked on the underside with crossed L's, enclosing the date-letter s, below the script letters B.n., for Bulidon, all painted in green; three additional blue dots, for Tandart *jeune*, appear against the edge of the foot ring; incised:



TRAY (*plateau*)


Of oval shape, with two handles and a fluted, sloping border.

Marked on the underside with crossed L's, enclosing the date-letter q below the script letters Bn., for Bulidon, all painted in blue; incised:




DISH (*plateau ovale*)

Of oval shape, with a serpentine border.

Marked on the underside with crossed L's, painted in lavender; incised: 

DISH (*plateau*)

Of serpentine eight-sided outline, with sloping border.

Marked on the underside with crossed L's, enclosing the date-letter n, above the letters N.q., for Nicquet, all painted in blue; incised: 

STAND FOR A COVERED BOWL (*plateau*)

The center is outlined with toothed gilding.


Marked on the underside with crossed L's, enclosing the date-letter g, below the letter T with dot above, for Binet, all painted in blue.


4

Petal-molded, with notched rims (see illustration opposite).

PAIR OF STANDS FOR COVERED BOWLS (*plateaux*)

Each has a rim decorated with a fillet of gilding and one of blue accented with short diagonal gilded strokes.

One is marked on the underside with crossed L's, enclosing the date-letter n, above a square with a dot in the center, for Tardy, all painted in blue; incised: 

The other is marked on the underside with crossed L's, enclosing the date-letter N, above the letters PR., all painted in blue; incised: 

This stand appears to be a replacement decorated by Pierre Robert (working 1813-1832).

Borders molded with basketwork in the osier pattern.

TWENTY-SEVEN DINNER PLATES (*assiettes*)

The rim of each is decorated with a fillet of gilding and with a fillet of blue at the outer and inner edge of the border. The outer blue fillet is accented with pairs of gold dots.

CROSSED L'S	DATE- LETTER	DECORATOR'S MARKS	INCISED MARKS
sepia	y (?) (sepia)	2 dots (sepia), unrecorded	m LL
blue	cc (blue)	P7 (blue), <i>Pierre jeune</i>	none
gray	y (gray)	V with dot (gray), unrecorded	LL
blue	LL (blue)	script LB (blue), <i>Le Bel jeune</i>	34 A
sepia	X (sepia)	script LB (sepia), <i>Le Bel jeune</i>	LL
sepia	y (sepia)	script LB (sepia), <i>Le Bel jeune</i>	8 n
blue	u (blue)	FB (blue), unrecorded; VD with dot (blue), <i>Vandé père</i> ; 4 dots (blue), <i>Théodore</i>	LS
blue	ii (blue)	6v(?) (blue), unrecorded	34 A
puce	X (puce)	P7 (puce), <i>Pierre jeune</i>	11 20
blue	KK (blue)	script Vt (blue), <i>Gérard</i> (?)	24
blue	jj (blue)	script M (blue), <i>Michel</i>	2h
puce	none	Vt (puce), <i>Gérard</i> (?)	34



CROSSED L'S	DATE- LETTER	DECORATOR'S MARKS	INCISED MARKS
sepia	y (sepia)	none	x
sepia	X (sepia)	none	gm
blue	O (?) (blue)	script B.n. (blue), <i>Bulidon</i> ; 3 dots (blue), <i>Tandart jeune</i>	CT 4
blue	u (blue)	dagger (blue), <i>Evans</i> ; VD (blue), <i>Vandé père</i> ; 4 dots (blue), <i>Théodore</i>	20
blue	KK (blue)	script M (blue), <i>Michel</i>	2+3
puce	aa (puce)	P7 (puce), <i>Pierre jeune</i>	50
blue	I (blue)	L (blue), <i>Levé</i>	CT
blue	hh (blue)	script M (blue), <i>Michel</i>	33

CROSSED L'S	DATE- LETTER	DECORATOR'S MARKS	INCISED MARKS
blue	v (blue)	none	CT 4
purple	X (purple)	V with dot (purple), unrecorded	fz
blue	ii (blue)	V with dot (blue), unrecorded	3Ia
brown	v (brown)	script LB (brown), Le Bel <i>jeune</i>	sf ⚡
gray	u (gray)	V with dot (gray), unrecorded; VD with dot (blue), Vandé père; 4 dots (blue), Théodore	LL
puce	y (puce)	V with dot (puce), unrecorded	D
puce	V (puce)	V with dot (puce), unrecorded; X with 4 dots (blue), unrecorded; script BD (blue), Baudouin père	JJHT

6

With feather-edging (see illustration opposite).

#### THREE TUREEN STANDS (*plateaux*)

The set consists of one pair of matching stands for tureens and a third somewhat smaller. The shape of each is a modified oval, with an undulating and notched border. Each end is modeled in low relief with a pair of leaf scrolls and a large shell form, separated by a narrow perforation through the paste.

One is marked on the underside with crossed

L's, enclosing the date-letter s and surmounted by a comma, for Méreaud *jeune*, all painted in blue; incised:



Another is marked on the underside with crossed L's, flanked by the date-letter s and a hatchet, for Rosset, all painted in blue; incised: Δ

The smaller stand is marked on the underside with crossed L's, enclosing the date-letter s, painted in blue; incised: Δ

#### PAIR OF FRUIT DISHES (*compotiers carrés*)

Each is square; the rim is decorated with a fillet of gilding, and the corners are rounded and fluted.

Each is marked on the underside with crossed L's, enclosing the date-letter Q, between the letters B, unrecorded, and F, possibly for Félix Levé, all painted in gray. One is incised:



The other is incised:



7

Borders molded with flowers and looped acanthus scrolls (see illustration on p. 186).

#### SIXTEEN DINNER PLATES (*assiettes*)

The rim of each is decorated with a fillet of gilding, and with a fillet of blue at the outer and inner edge of the border.

CROSSED L'S	DATE- LETTER	DECORATOR'S MARKS	INCISED MARKS
puce	bb (puce)	script LB (puce), Le Bel <i>jeune</i>	33

CROSSED L'S	DATE- LETTER	DECORATOR'S MARKS	INCISED MARKS	CROSSED L'S	DATE- LETTER	DECORATOR'S MARKS	INCISED MARKS
blue	dd (blue)	V with dot (blue), unrecorded	34A	brown	y (brown)	dot (brown), unrecorded	LL
				gray	y (gray)	script LB (gray), Le Bel <i>jeune</i>	2
blue	dd (blue)	script LB (blue), Le Bel <i>jeune</i>	35 r	sepia	y (sepia)	dot (sepia), unrecorded	LL
				blue	Z (blue)	script B (blue), Boulangier <i>père</i>	x
blue	none	script h (blue), Laroche	SS	blue	N (blue)	W (blue), Vavasseur <i>aîné</i>	A
sepia	y (sepia)	script LB (sepia), Le Bel <i>jeune</i>	gm	sepia	y (sepia)	dot (brown), unrecorded	gm



CROSSED L'S	DATE- LETTER	DECORATOR'S MARKS	INCISED MARKS	CROSSED L'S	DATE- LETTER	DECORATOR'S MARKS	INCISED MARKS
puce	y (puce)	V with dot (puce), unrecorded	LL	brown	y (brown)	dot (brown), unrecorded	2
gray	y (gray)	V with dot (gray), unrecorded	LL				
blue	ii (blue)	V with dot (blue), unrecorded	24				
blue	ce (blue)	V with dot (blue), unrecorded	33				

Sèvres, dating from 1756–1788.

The great variety of marks appearing in this composite service attests to the extensive production of and sustained demand for this pattern. For further information on the decorators, see Biographies.



## 98 Dessert Plate

(*assiette*)

Diam. 9 $\frac{3}{4}$  (24.8).

THE turquoise-blue border, lightly scalloped with alternately large and small arcs, is decorated with three oval cartouche-shaped reserves enclosing vignettes of exotic birds in open meadows, one bird perching upon a low branch springing from a tree stump. The cartouches have gilded rococo borders and are linked by molded and gilded scrolls of palm leaves that form segments of the rim, their ends partly concealed by gilded festoons of flowers springing from each side of the cartouches. Six broad flutings descend into the cavetto. The plate is painted at the center with a cluster of three periwinkle-blue lobed fruits surrounded by asters, a tulip, and other flowers.

Marked on the underside with crossed L's, en-

closing the date-letter F, painted in blue; incised:

63

Sèvres, datemarked for 1758.

A closely similar example is in the Victoria and Albert Museum, London (acc. no. C403-1921).

The sales records at Sèvres mention, for October 1, 1758 (folio 70):

72 Assiettes Fleurs . . . 18 . . . 1296.

For other related plates in this collection, compare Nos. 104, 106 A-C, 107, 108, 109 (in part), 110, and 111.







## 99 Breakfast Tray

(*plateau carré*)

H. 1 (2.5); W. 6 square (15.3).

THE TRAY is square, its steeply sloping outer border pierced in a pattern of apple-green wave motifs alternating with white lilies, all heightened with gilding. Within a broad apple-green inner border a large square panel framed with floriated gilding is reserved in the center of the tray, painted with attributes of music: a hunting horn and a trumpet together with a folio of music, the whole interwoven with scrolling trails of flowers and grapes. The prevailing yellow tone of the instruments is reflected in the foliage, and contrasts with the deep rose and blue flowers and purple grapes.

Marked on the underside with crossed L's, enclosing the date-letter H and surmounting an anchor, the mark of the decorator, all painted in blue; incised:

gc

Sèvres, datemarked for 1760; decorated by Charles Buteux *ainé* (working 1756-1782).

REFERENCES: Dauterman, Parker, and Standen, *Decorative Art from the Samuel H. Kress Collection*, p. 182, fig. XIV.

Comparable examples dating from 1758 are in the Fitzwilliam Museum, Cambridge, and the Wallace Collection, London (*Provisional Catalogue*, 1902, no. XII-177). Another, datemarked for 1764, is at the Musée National de Céramique, Sèvres.

A square tray decorated with a military scene in the Meissen manner, from the collection of Oscar Dusendschön, Geneva, was sold at Sotheby's, London, December 6, 1960, lot 74 (illustrated in catalogue).

*Plateaux* of this type were used in breakfast services, which frequently consisted only of a tray, and a cup and saucer.

## 100 A, B Two Jam Pots

(*pots à confiture*)

H.  $3\frac{3}{8}$  (8.6); Diam.  $2\frac{7}{8}$  (7.4).

EACH jar is of truncated and inverted pear shape, with a molded domed cover surmounted by a finial in the form of a carnation. The turquoise-blue ground of No. 100 A is decorated with a cartouche-shaped reserve at each side of the body, and with two more on the cover, all painted with flowers. The ground color of No. 100 B is slightly lighter, and the cartouches on each side of the body are painted with attributes of love (a cupid's bow, a quiver with arrows, and a flaming torch) and of royalty (a golden crown with mace and scepter). The cover of No. 100 B has a single circular reserve bordered with a floral garland.

Each is marked on the underside with crossed I's (somewhat smudged), enclosing, on No. 100 B, the date-letter H and surmounting an anchor, the mark of the decorator, all painted in blue. No.

100 A is incised: **4**

No. 100 B is incised: **1**

Sèvres; No. 100 B datemarked for 1760; the trophies on No. 100 B were painted by Charles Buteux *aîné* (working 1756-1782). No. 100 A, decorated by another artist, is apparently contemporaneous.

Formerly in the collection of Baroness Renée de Becker, New York.

A related sugar basin with a rose-pink ground in the Jones Collection at the Victoria and Albert Museum, London (*Catalogue*, II, no. 119, pl. 9), also dates from 1760 and is decorated by Buteux.





## 101 Dish

(*jatte*)

Diam. 3 $\frac{3}{4}$  (9.2).

THE turquoise-blue border of this saucer-like dish is decorated in gilding with a beaded rim and an inner border from which emerge sprays of flowers. The entire cavetto is painted with a youthful couple of Flemish peasants dancing vigorously in a rural setting, in the manner of David Teniers. The man wears an iron-red jerkin, the woman a rose-pink skirt. At the right is a plank fence, and a wine cask supporting a jug.

Marked on the underside with crossed L's, enclosing the date-letter I, and surmounted by a bar with three dots, the mark of the decorator, all painted in blue; incised: **3**

Sèvres, datemarked for 1761; the painting is by Vieillard (working 1752-1790).

The dancing couple depicted here is also included in a larger scene of carousing villagers decorating the largest of a garniture of three turquoise-blue fan-shaped vases (*vases hollandais nouveaux*) dated 1761, formerly in the collection of the Earl of Harewood (sold Christie's, London, July 1, 1965, lot 16 [illustrated in catalogue]). The subject presumably derives from an engraving.

102    Dinner Service

(service)

THIS large service, containing 115 items, is of simple white porcelain decorated only with gilding, applied almost exclusively to the rims in a toothed pattern and to the foot rings in a narrow stripe. The service comprises the following:

FORTY-TWO PLATES (*assiettes*)

The border is delicately notched to produce twelve shallow lobes, the outer edge molded with minute petal-like flutings, edged with gilding.

CROSSED L'S	DATE- LETTER	DECORATOR'S MARKS	INCISED MARKS
none	none	bold blue cross, Micaud	J'
none	none	bold blue cross, Micaud	O F
none	none	bold blue cross, Micaud	J'
none	none	bold blue dash, unrecorded	CJ

The remaining 38 plates bear incised marks only, represented below.

AR    AR  
CT    F

CT    J'

J  
F    L  
CT

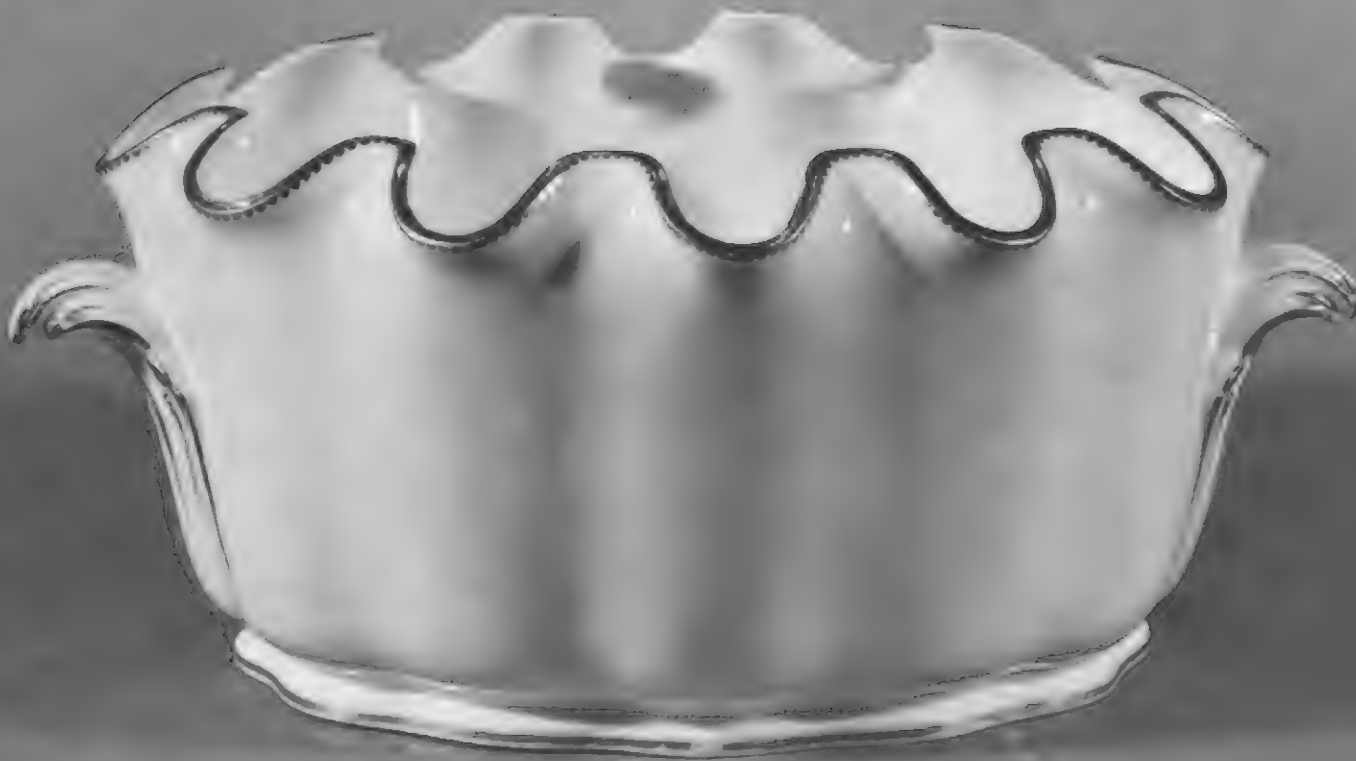
L  
CT    L J'

L  
F    L  
J

L  
J'    L  
J'

L    CJ

CJ    CJ



PUNCH BOWL (*jatte à punch*)

Marked on the underside with crossed L's, floridly painted in blue.

MONTEITH (*seau crénelé*)

The gentle lobed oval body with two acanthus handles has a wavy rim notched to receive twelve wine glasses.

Marked on the underside with crossed L's, painted in blue; incised: *cn*

PAIR OF COVERED BOWLS (*écuelles*)

Each deep round bowl with two handles has a molded high domed cover with a loop handle ornamented with a laurel sprig. The handles are heightened with gilding.

Each is marked on the underside with crossed

L's, painted in blue; incised: *o*

One is also incised: *GL*

SALAD BOWL (*saladier*)

The circular bowl has a shaped rim and six flutings.

Marked on the underside with crossed L's, painted in blue; incised: *3P*

FIVE OVAL FRUIT DISHES (*compotiers ovales*)

The dishes have paneled sides matching the salad bowl.

Each is marked on the underside with crossed L's, painted in blue. Four are incised, respectively:

*G x G G*

PAIR OF VEGETABLE DISHES (*jattes ovales*)

The rims of each are valanced to accentuate the paneled sides.

One is marked on the underside with crossed l's, painted in blue; incised:

Sp

The other is marked on the underside with smudged crossed l's seeming to enclose an almost obliterated letter (possibly K, the date-letter for 1763) and with other marks, largely erased; incised:

J

PAIR OF FRUIT DISHES (*compotiers ovales*)

Each has a valanced rim and petal-molded sides.

Each is marked on the underside with crossed l's, one enclosing the date-letter K for 1763, both painted in blue; each is incised:

gp

THREE BUTTER DISHES (*beurriers*)

Each tub-shaped vessel has two pierced lugs as handles and a double molded band beneath the rim. The low domed cover has a bracket handle, and the attached stand is shaped as a deep soup plate.

Two are marked on the underside with crossed l's, enclosing the date-letter L for 1764, both painted in blue; all are incised:

I

INDIVIDUAL WINE GLASS COOLER (*seau à verre*)

The body, molded with four lobes and a spreading foot, has two scrolled and foliated handles springing from the sides. The edges are outlined with gilding, partly plain and partly toothed.

The lip is molded with shell flutings as on the dinner plates.

Marked on the underside with crossed l's, painted in blue.

FOUR FRUIT DISHES (*compotiers ronds*)

Each circular dish has a twelve-notched rim molded with shell fluting.

Each is marked on the underside with crossed l's, painted in blue.

TWO SETS OF FIVE COVERED CUPS WITH TRAY (*pots à jus et plateaux pour les servir*)

Each bellied cup has a scrolled handle and a low domed cover with a floral finial; each six-sided tray is molded with shell flutings and rococo scrolls.

Eight of the cups are incised on the underside, respectively:

tw  
I

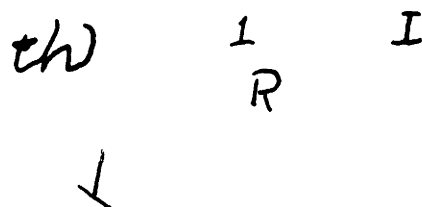
th  
I





Each is marked on the underside with crossed L's, enclosing the date-letter L for 1764, both painted in blue; each is incised:





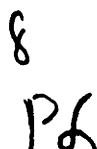
#### TEAPOT (*théière*)

The plain ovoid pot has a matching cover with a fruit-shaped finial and an ear-shaped handle.

Marked on the underside with crossed L's, painted in blue; incised:



One cup, a replacement, is of hard-paste porcelain, the handle gilded with dots and crosses, marked faintly on the underside with crossed L's, and an unidentified sword mark below, painted in pale violet; incised:



#### SUGAR BOWL (*sucrier*)

The cylindrical body curves inward toward the foot ring; the low domed cover is molded at the lip and has a white and gold finial in the form of a stylized flower.

Marked on the underside with crossed L's, surmounted by the letter B, the mark of an unidentified decorator (not Boulanger), both painted in blue; incised:



The cover is of soft-paste porcelain.

Each tray is marked on the underside with crossed L's, painted in blue; one is incised:



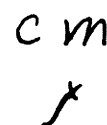
The other is incised:



#### MILK JUG (*pot à lait*)

The baluster-shaped pot has a handle formed by two entwined twigs; the lid is surmounted by a finial in the form of a peach.

Marked on the underside with crossed L's, surmounted by a dot, both painted in blue; incised:



#### PAIR OF TWIN JAM POTS WITH STANDS (*plateaux à deux pots à confiture*)

Each vessel has a disk-shaped cover with an acorn-shaped finial. Each pair rests on an oval attached stand with a valanced molded border. The rims and finials are decorated with toothed gilding.

#### CREAM PITCHER (*pot à crème*)

The body is bulbous with a broad lip, a foliated twig handle, and three splayed feet.

Unmarked.





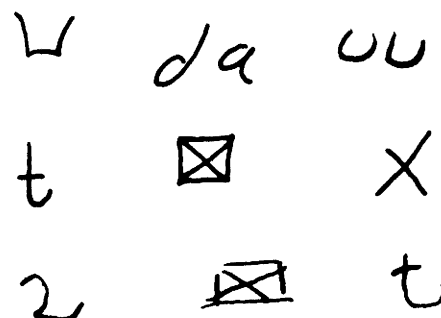
TEN COFFEE CUPS AND SAUCERS (*tasses à café et ses soucoupes*)

Each deep cylindrical cup curves inward toward the foot and has a simple scroll handle. The saucer is deep with curving sides.

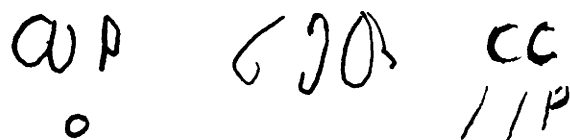
Nine of the cups are marked on the underside with crossed L's, eight painted in blue, one in pale green. Incised, respectively:



Each of the saucers is marked on the underside with crossed L's, painted in blue. One encloses the date-letter L for 1764; the other nine are incised, respectively:



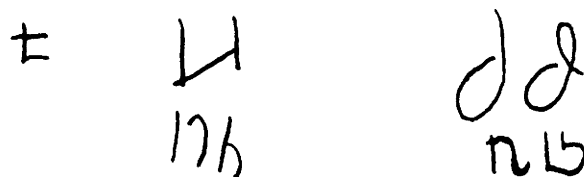
The "da" is the mark of the thrower Danet père.



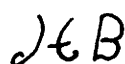
SIX TEACUPS AND SAUCERS (*tasses à thé et ses soucoupes*)

Each cup is tulip-shaped, and without handles. The saucers are deep with curving sides.

Each cup is marked on the underside with crossed L's, two enclosing the date-letter K for 1763, all painted in blue. Two cups are incised:



Four are impressed:



Four of the saucers are marked on the underside with crossed L's, painted in blue; all six are incised:



FOURTEEN CHOCOLATE CUPS AND SAUCERS  
(*tasses à chocolat et ses soucoupes*)

Each cylindrical cup has an ear-shaped handle. The saucers have broad sloping borders.

The cups are unmarked. Two of the saucers are marked on the underside with crossed L's, painted in blue. A third has a smudged blue mark resembling a shoe with suggestions of the initials xs and xx, very small; the remainder are without paint-

ed marks. Three are incised:

2

Nine are impressed:

7

Sèvres, datemarked for 1763–1764. For further information about the decorators, see Biographies.

# 103 Breakfast Cup and Tray

(*coupe et plateau*)

Cup: H. 1  $\frac{1}{8}$  (4.8).

Tray: w. 4  $\frac{1}{4}$  square (10.8).

THE CUP is of cylindrical shape, with a scrolled handle. The square tray has a steeply sloping border pierced with wave scrolls alternating with lilies, both outlined with gilding. Both cup and tray are painted in green and sepia with pendent floral garlands, touched with gilding. The rim of the cup is decorated with a series of gold dots, both inside and outside.

Each is marked on the underside with crossed L's, enclosing the date-letter N and surmounting a musical note, the mark of the decorator, all painted in purplish brown. The cup is incised on the

underside: C 3

The tray is incised on the underside:

If

Sèvres, datemarked for 1766; decorated by Antoine-Toussaint Cornailles (working 1755–1800).

The square trays of breakfast services have rarely survived with their matching cups.



## 104 Dessert Plate

(*assiette*)

Diam. 9¼ (24.8).

THE turquoise-blue border, lightly scalloped with alternately large and small arcs, is decorated with three oval reserves enclosing floral sprays and linked by foliated C-scrolls in low relief and husk festoons, both gilded. The plate is painted at the center with a vignette of a purple flycatcher, perched on a branch in a wooded landscape.

Inscribed on the underside in black: "Mouche-  
role du Cap français." Marked on the underside  
with crossed L's, enclosing the date-letter P and

surmounting an elongated script letter N, the mark  
of the decorator, all painted in blue; incised:

LL

Sèvres, datemarked for 1768; decorated by  
François Aloncle (working 1758–1781), painter of  
birds and animals.

See also Nos. 98, 106 A–C, 107, 108, 109 (in part),  
110, and 111.



## 105 A-O Breakfast Service for a Traveling Table

(*déjeuner*)

THIS service consists of fifteen pieces. Each is decorated with a turquoise-blue *oeil-de-perdrix* ground with oval reserves enclosing an unidentified monogram consisting of the initials s, c, and r, executed in flowers. These oval reserves are linked by garlands of laurel dotted with berries within ribbon-like reserves. The "partridge eyes" consist of tiny hexagonal reserves bordered with deep blue dots and produce a fine overall honeycomb texture. In the monogram, the letter s is made up principally of heart-shaped yellow-green leaves with occasional violet blossoms; the c, of cornflowers; and the r, of pink roses. The several medallions and festoons are bordered with gilded fillets as are the rims. Each cover is fitted with a stylized floral finial. The service consists of the following:

### TWO PLATES (*assiettes*)

Each has a gently notched circular border, and a broad reserve surrounding the monogrammed medallion in the center.

Each is marked on the underside with crossed L's, painted in blue. One is incised: LL

The other is incised: LL

### BUTTER DISH WITH COVER (*beurrier*)

This is a straight-walled circular tub-shaped vessel with two pierced lug handles. It is attached to a deep basin-like dish and fitted with a low dome cover having a bracket finial.

Marked on the underside of the stand with crossed L's, painted in blue; incised: X

### PAIR OF CUPS AND SAUCERS (*tasses et ses soucoupes*)

Each cup of the *litron* type is cylindrical, with a notched scroll handle. Each saucer is deep and

circular with flaring sides.

Each is marked on the underside with crossed L's, painted in blue. One includes a Maltese cross, the mark of Xhrouet. The cups are incised:



The saucers are incised:



### TWO CREAM PITCHERS (*pots à crème*)

Each is of squat pear shape, with a scalloped rim, a sturdy scroll handle, and three splayed rustic feet.

One is marked on the underside with crossed L's, painted in blue. The other is marked on the underside with the letter R followed by a dot, unrecorded, painted in blue.

### SUGAR BOWL WITH COVER AND STAND (*sucrier et plateau*)

The round bowl rests upon a low retracted foot; its two handles are molded with internal C-scrolls. The domed cover, recurved at the rim, sports a yellow carnation finial.

Marked on the underside of the stand with crossed L's, painted in blue; incised:



### THREE COVERED CONSERVE JARS (*pots à confiture*)

These consist of a pair of taller cylindrical jars and one shorter jar; each has a low domed cover with a yellow carnation finial.

Each is marked on the underside with crossed







l's, painted in blue. The two taller jars are incised:

l

The other is incised:

JR

TWO EGG CUPS (*coquetiers sans pied*)

Each is in the form of a half ovoid, and rests on a low round base.

Each is marked on the underside with crossed l's, painted in blue. One is incised:

Ja

This is the mark of the thrower Danet père.

TRENCHER SALT (*salière*)

It is in the form of an oval with molded spreading sides.

Marked on the underside with crossed l's, painted in blue; incised:

J

CHAMBER CANDLESTICK (*bougeoir*)

The base is shell-shaped, bordered with blue

feather edging. This piece is not part of the original service, as it lacks the *oeil-de-perdrix* decoration.

Unmarked.

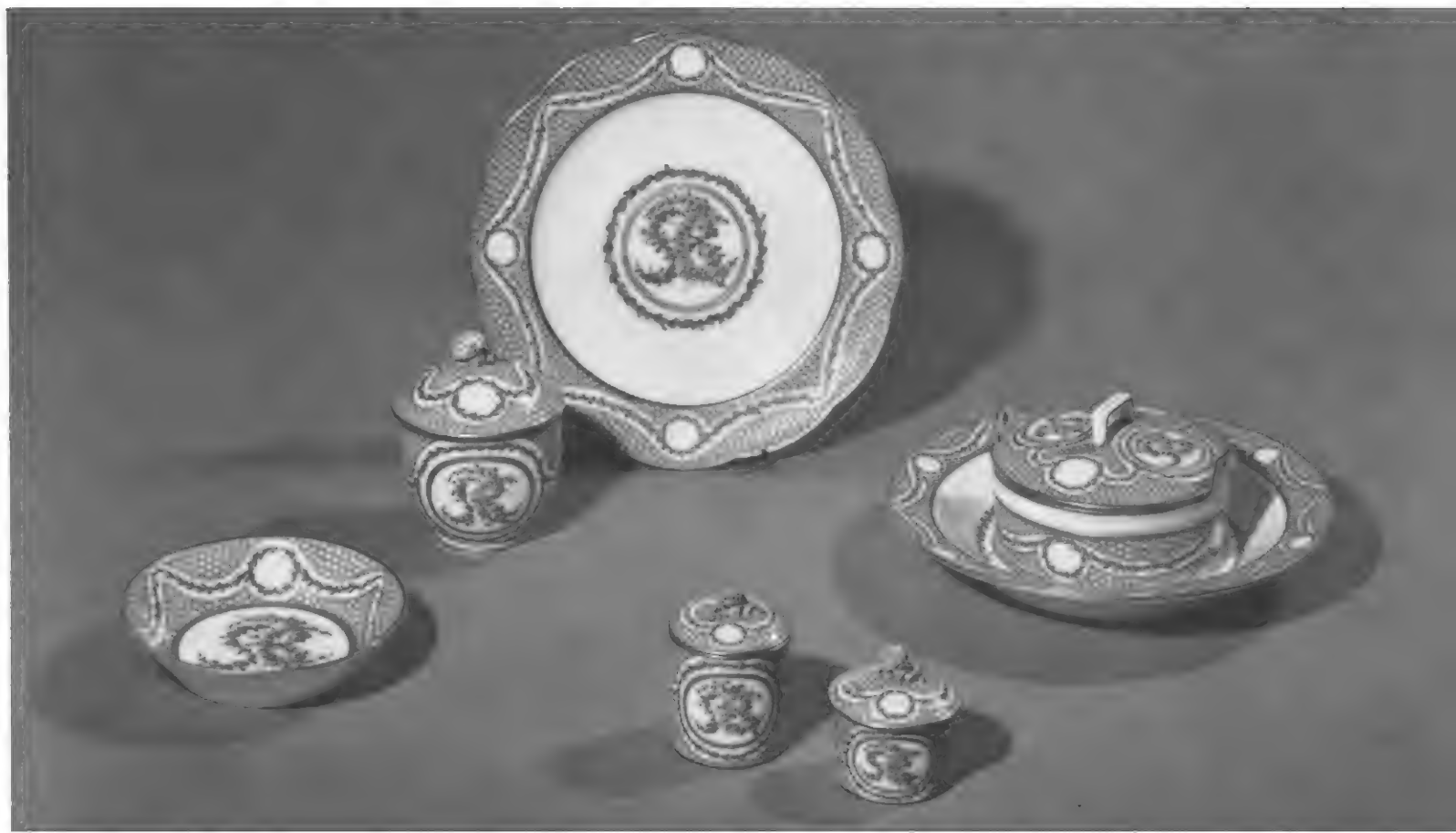
Sèvres, dating from about 1770-1772; the monograms and laurel festoons attributed to Jean-Baptiste Tandt (working 1754-1803).

The monograms and festoons are attributed to Tandt by comparison with a signed cup and saucer of 1767 in the R. Thornton Wilson Collection at The Metropolitan Museum of Art, New York (acc. nos. 50.211.141, 142).

This extraordinary service illustrates the nature and extent of the porcelain furnishings of an exceptionally well-equipped Louis XVI traveling table. Another Sèvres service, in a fitted marquetry case of the Louis XVI period, in the collection of James Hasson, was sold at Christie's, London, May 19, 1966, lot 73 (illustrated in catalogue, pl. 9), and several others are known.

This service is one of the fittings of a traveling table, described in Volume I of this catalogue as No. 124. For a description of the silver, see Volume III, No. 68.

[257]





# 106 A-C Three Dessert Plates

(*assiettes*)

Diam. 10 $\frac{1}{8}$  (25.6).

THE BORDER of each is similar to that of No. 98, except that the oval reserves enclosing birds are linked by C-scrolls in bolder relief and more conspicuously gilded. Sprays of gilded roses fill the spandrel-shaped areas between the scrolls. The turquoise-blue glaze of the border descends over the inner edge to form a series of pointed scallops. Each plate is painted in soft colors at the center with a loose floral cluster, principally of roses.

Each is marked on the underside with crossed l's, painted in blue. Nos. 106 A and B are incised:

3 Jm

No. 106 C is incised:

3

Sèvres, dating from about 1770-1775.

See also Nos. 98, 104, 107, 108, 109 (in part), 110, and 111.



# 107 Dessert Plate

(*assiette*)

Diam. 9 $\frac{5}{8}$  (24.5).

OF SIMILAR design to No. 98, except that the rim of the turquoise-blue border is decorated with toothed gilding, and there are sprays of gilded flowers at the ends of each reserve. The plate is painted at the center with an elaborate floral cluster incorporating berries and a striped brown gourd.

Marked on the underside with crossed L's, and with four dots, the mark of the decorator, all

painted in blue; incised:

LL

Sèvres, dating from about 1770-1775; decorated by Théodore (working 1765-1779/1780), a painter and gilder.

See also Nos. 98, 104, 106 A-C, 108, 109 (in part), 110, and 111.

[259]



# 108 Dessert Plate

(*assiette*)

Diam. 9¾ (24.8).

THE turquoise-blue border, lightly scalloped with alternately large and small arcs, is decorated with three kidney-shaped reserves each painted with highly colored birds, one of them a pheasant, the other two unidentifiable. The reserves, which alternate with gilded wreaths, are decorated with gilded rims and pairs of laurel sprays. The cavetto is painted with a garland of green laurel leaves entwining a gilded circle with a cluster of three pink roses at its center. Six flutings occur at the edge of the cavetto.

Marked on the underside with crossed L's, enclosing the date-letter s and surmounting a script N, the mark of the decorator, all painted in blue.

Painted over the glaze in gold: IN; incised:

Y  
L

Sèvres, datemarked for 1771; decorated by François Aloncle (working 1758–1781). The meaning of the letters IN is unknown.

Formerly in the collection of Richard Peñard y Fernandez, Paris (sold Palais Galliera, Paris, December 7, 1960, lot 154).

See also Nos. 98, 104, 106 A–C, 107, 109 (in part), 110, and 111.

















# 109 Portion of the “Prince de Rohan” Dessert Service

THE fifty-four items described below form a major portion of an ambassadorial service, each piece of which is decorated with reserves enclosing exotic birds in varied landscape settings, within gilded borders. On the plates and a pair of small wine coolers, the borders of the reserves are plain and linked by festoons of oak leaves; on the remaining pieces they are in the form of wreaths of oak leaves. Among the birds depicted, some species, such as magpies, doves, pheasants, ducks, and thrushes, are represented literally, while others are purely fanciful. The monogram LPR, for Louis, Prince de Rohan, in two tones of gold appears on many though not all of the pieces of the service, the L being darker than the flanking letters.

The service consists of the following items:

## TWENTY-EIGHT PLATES (*assiettes*)

The wavy-edged borders painted in a slightly varying turquoise-blue are molded in low relief with alternating C-scrolls and three kidney-shaped cartouches, each enclosing a bird in a landscape. The cartouches are linked together by gilded oak-leaf swags suspended from rings. The owner's monogram, framed within a wreath of oak leaves and acorns springing from the branches of a log, is painted at the center of each plate.

CROSSED L'S	DATE-LETTER	DECORATOR'S MARKS	INCISED MARKS
none	none	none	
none	none	none	
none	none	none	
none	none	none	
none	none	none	
gray	S (gray)	cp. (gray), Chappuis <i>ainé</i>	
gray	illegible	cp (pale green), Chappuis <i>ainé</i>	
none	none	none	
none	none	none	
none	none	none	
pale blue	S (blue)	dagger (blue), Evans	
sepia	S (lavender)	F between 2 dots (lavender), Fallot	
gray (defaced)	none	F between 2 dots (gray), Fallot	
none	none	none	

CROSSED L'S	DATE- LETTER	DECORATOR'S MARKS	INCISED MARKS
black	T (sepia)	F between 2 dots (sepia), Fallot	
pale lavender	T (pale lavender)	F between 2 dots (pale lavender), Fallot	
pale lavender	S (pale lavender)	cp. (pale lavender), Chappuis aîné	
none	none	none	
lavender	S (pale lavender)	F between 2 dots (pale lavender), Fallot	
black	S (sepia)	F between 2 dots (sepia), Fallot	
deep blue	KK (blue)	bar and 3 dots (blue), Vieillard; Y (blue), Fouré	
blue	S (blue)	script N (blue), Aloncle	none
blue	S (blue)	script N (blue), Aloncle	
gray	T (gray)	F between 2 dots (gray), Fallot	

Two plates are unmarked.

#### TWO FRUIT DISHES (*compotiers à coquille*)

Each is in the form of an oval shell with an undulating border, and, in the center, a circular reserve painted with birds in a landscape.

One is marked on the underside with crossed L's, enclosing the date-letter S for 1771 and surmounting a script letter N, for Aloncle, all painted in chalky blue; incised:

[262] The other is incised:

#### FOUR TRAYS FOR ICE CUPS (*plateaux bourets*)

The deep sloping border with six petal-shaped lobes is molded with shellwork in low relief and gilded with a fillet along its outer and inner edge. The center of each tray is painted with birds in a landscape within a triangular reserve with sinuous edges; one contains a rose in relief.

Each is marked on the underside with crossed L's (three painted in black, one in blue), three enclosing the date-letter S for 1771 and surmounting a letter F between two dots, for Fallot. On the fourth, two dots appear below the crossed L's, and may be an incomplete mark of the decorator. Incised, respectively:

#### TWO PAIRS OF CONSERVE POTS (*plateaux à deux pots de confiture*)

Each truncated ovoid jar has a flat projecting lid surmounted by an acorn finial. The jars are attached in pairs to shallow oval stands with cusped borders, having an inner molding parallel to the rim. All parts are decorated with bird scenes enclosed within reserves. Two of the covers, though generally matching the others, are painted with larger wreaths of flowers.

One stand is marked on the underside with crossed L's, enclosing the date-letter T for 1772 and









surmounting a letter F with two dots, for Fallot, all painted in green-gray; incised:

BF

The other stand is marked with largely obliterated crossed L's, probably enclosing the date-letter S for 1771, painted in black; incised:

SL

#### FOUR FOOTED SALVERS (*soucoupes à pied*)

The scalloped rim is divided into twelve lobes, and the low foot with vertical sides is similarly lobed. Within a reserve at the center of each is a circular medallion enclosing a landscape with birds.

One is marked on the underside with crossed L's, enclosing the date-letter T for 1772 and surmounting a script letter N, for Aloncle, all painted in blue. Incised, respectively:

TLN

TLN

#### TWO ICE CUPS (*tasses à glace*)

Tulip-shaped, with a scrolling handle and spreading stem foot. A circular reserve at the front of each is painted with a crested bird perched on a branch.

Each is marked on the underside with crossed L's, one painted in blue, the other in gray. One bears a letter F between two dots, for Fallot; incised:

LF



The other carries the script letters cp, for Chapuis; incised:

cp

#### TWO SUGAR BOWLS WITH COVERS (*sucriers*)

Each boat-shaped vessel with *bombé* sides is attached to an oval stand. The cover, bowl, and stand are decorated with six cartouche-shaped reserves painted with birds in landscapes. At either end of the vessel are two further reserves enclosing a gilded monogram.

One is marked on the underside with crossed L's, enclosing the date-letter T for 1772 and surmounting a dagger, for Evans, all painted in blue.

#### TWO PUNCH BOWLS (*jattes à punch*)

Each deep circular bowl with a ring foot is



decorated around the sides with three kidney-shaped reserves bordered with gilded oak leaves. These enclose brilliantly colored birds perched on branches. Between each of the reserves is a gilded monogram.

One is marked on the underside with large crossed and foliated L's, enclosing the date-letter T for 1772, painted in blue; its foot ring is pierced on the inside with four tapering holes; it was probably decorated by Evans.

#### TWO WINE COOLERS (*seaux à bouteille*)

Each is of deep cylindrical shape, curving inward toward the low spreading foot and molded with bracket handles formed by scrolling acanthus leaves. Large reserves at each side bordered with gilded oak leaves enclose pairs of birds in a wooded landscape. There is a gilded monogram beneath each handle.

One is incised on the inside of the foot ring:

da

This is the mark of the thrower Danet père.

Any marks on the other have been obscured by plaster fill in the base. Both probably decorated by Evans.

#### PAIR OF WINE COOLERS (*seaux à demi-bouteille*)

Of the same shape as the preceding wine coolers, though smaller and differing slightly in details of decoration. The reserves are painted with pairs of birds in vignettes. The blue ground color does not cover the molded foot, and the gilding differs in the following respects: the borders of the reserves are simple bands joined by festoons of oak suspended from rings; sprays of oak leaves spring from the bottoms of the reserves; several scattered sprays of gilded flowers and leaves ornament the interior.

Each is marked on the underside with crossed L's, painted in blue, and carries a sticker inscribed FOR LEOPOLD DE ROTHSCHILD ESQ.

#### THREE OVAL LIQUEUR BOTTLE COOLERS (*seaux ovales à liqueurs*)

Each is of deep boat shape, with an undulating rim and a bracket handle formed by acanthus leaves at either end. Each is decorated with gilded monograms at the ends and cartouche-shaped reserves at the sides. These enclose pairs of birds perched on branches. Two are fitted with the usual reticulated and removable barrier, missing in the third.

Each is marked on the underside with crossed L's, surmounting a script letter N, for Aloncle, painted in blue. Of the two furnished with removable barriers, one is marked with the date-letter S for 1771; incised:

j

The other has the date-letter T for 1772; incised:

L  
L  
702

The remaining piece bears the date-letter S for 1771.

#### TRIPLE SALT (*salière en corbeille*)

In the form of three circular baskets joined together, their arched handles tied to one another with gilded ribbons terminating in a knot forming a finial. On the sides of each of the three lobes is an oval reserve enclosing a bird in a woodland setting, and framed by a plain gilt border flanked by descending sprays of oak.

Marked on the underside with crossed L's, painted in blue.









Sèvres, datemarked for 1771–1772, except for one plate, a replacement datemarked for 1788.

Formerly in the collection of Louis, Prince de Rohan; portions subsequently belonged to Prince Demidoff, Palazzo San Donato, Florence; Earl of Dudley, Himly Hall, Dudley, Staffordshire; Leopold de Rothschild, Exbury; Anthony de Rothschild, Ascott Wing, England; Thelma Chrysler Foy, New York (sold Parke-Bernet, New York, May 22–23, 1959, lot 431 [illustrated in catalogue]).

The service originally consisted of 368 pieces, almost half of which came to this country during World War II and was dispersed among the following collections: Mrs. James P. Donahue, New York; Woolworth Donahue, New York; Charles E. Dunlap, Newport, Rhode Island; Mrs. Harvey S. Firestone, Jr., Akron, Ohio; Thelma Chrysler Foy, New York; Mrs. Barbara Hutton, New York; Marjorie Merriweather Post, Washington, D.C.; Louis Quarles, Milwaukee; the late Mrs. Arthur J. Riebs; the late Edith Wetmore; Mrs. Forsyth Wickes, Newport, Rhode Island; City Art Museum of St. Louis; Minneapolis Institute

of Arts; Museum of Fine Arts, Boston; Toledo Museum of Art; William Rockhill Nelson Gallery of Art, Kansas City, Missouri.

Other parts of the service are in the Louvre, in the Musée National de Céramique, Sèvres, and in the English Royal Collection at Windsor Castle. A single plate from the collection of J. P. Morgan, New York, was sold at Parke-Bernet, New York, March 22–25, 1944, lot 651 (illustrated in catalogue).

Louis-René-Édouard, Prince (later Cardinal Prince) de Rohan (1734–1803), for whom this service was made, descended in the Soubise branch of one of the most illustrious feudal families of France. He is remembered by posterity chiefly for his part in the celebrated affair of the diamond necklace of Marie-Antoinette, which earned him the nickname of *le cardinal Collier*. Under Louis XV, in 1771, he was appointed *ambassador extraordinaire* to the court at Vienna, and it may be assumed that the ambassadorial service was ordered in the same year or the following, when he took up his post (he arrived in Vienna on January 6, 1772). Émile Tilmans, in his *Porcelaines de France* (p. 281), says that “he took with him a service

Dessert plat				2712	46
3	Sole à la rose	10	39		
1	pot		12		
1	pot		36		
1	Sole à la rose		12		
1	Sole à la rose		3		
1	Concours de Sole à la rose		15		
2	Concours de Sole à la rose	12	26		
48	Concours	10	72		
6	pot	3	18		
1	Sole à la rose		26		
1	Sole à la rose		5		
2	pot	4	8		
5	pot	3	15		
1	Sole à la rose		4		
1	Concours de Sole à la rose		12		
1	Sole à la rose		10		
1	Sole à la rose		6		
1	pot		8		
		1818	16	1818	16
Dessert plat					
Dessert plat le Prince Louis De Rohan					
Du 7. Septembre 1772					
8	Sole à la rose	288	2304		
36	Concours de Sole à la rose	12	432		
22	Concours	6	132		
2	Sole à la rose	36	72		
6	Concours	36	216		
6	Sole à la rose	48	288		
6	pot	33	198		
4	Concours de Sole à la rose	120	480		
6	pot	84	504		
Dessert plat le Prince Louis De Rohan					
20	Concours	36	4320		
24	Concours de Sole à la rose	48	1152		
8	Concours de Sole à la rose	42	336		
6	pot	126	756		
10	Concours de Sole à la rose	48	480		
96	Concours de Sole à la rose	21	2016		
8	Concours de Sole à la rose	126	1008		
4	Concours de Sole à la rose	144	576		
2	Concours de Sole à la rose	600	1200		
4	Concours de Sole à la rose	232	1008		
6	pot	204	1224		
6	pot	204	1224		
6	pot	156	936		
		20862	1630	16	45

of Sèvres porcelain of exceptional importance and of a particularly regal appearance, well calculated to convey to a foreign court the artistic richness of France." In actuality, this timing is impossible, as demonstrated by the date of the entry in the sales records of Sèvres, i.e., September 7, 1772, where (folios 33 verso, 34) the service is itemized (see illustrations). The total cost of the 368 pieces of the dessert service (the listing of which commences with the tenth Rohan item in the illustration to the left) amounted to 20,772 livres.

During Rohan's career as a diplomat his lavish fêtes and scandalous behavior displeased Maria Theresa, who desired to have him recalled to France. Two months after the death of Louis XV, Rohan was ordered to return to France by the new king and queen, who received him coldly. Marie Antoinette in

particular was antagonistic toward him, and this prejudice militated against his ambition to become prime minister. Nevertheless, he did become grand almoner, then cardinal, and also succeeded to the family office of the bishopric of Strasbourg in 1779. Throughout the years, however, he sought to gain the favor of Marie Antoinette. Thus he fell into the trap of the diamond necklace affair, from which he was acquitted in 1786 in a trial before the parliament. However, the king exiled him to his abbey at La Chaise-Dieu and stripped him of his grand almonry. During the period of the Revolution the partisans attempted to espouse him as a victim of despotism, but he remained loyal to the Crown. As a Prince of the Church he refused to take the oath of the constitution in 1791, and took refuge in Ettenheim, in the German portion of his diocese, where he remained for the rest of his life.

C. Vomer Des Places		En	Mon	Deux	Trois	Quatre	Cinq	Six	Sept	Huit	Neuf	Dix	Onze	Douze	Moins	Plus
1	Soupe a l'ordinaire	120	20862	6530	16	66										
1	Port. ordinaire a l'ordinaire	136	220													
18	Gros pain et pain de seigle	48	2304													
1	Sole a l'ordinaire	48	192													
2	Chayere	54	108													
2	Sole a l'ordinaire	54	108													
2	Conserve de phlegme	240	180													
			26398													26398
Livré à Mr. le marg. Decbampcencet																
pour le service de l'abbaye de Bollwiller																
Du 10. 1791.																
26	La soupe a l'ordinaire	9	216													
1	La soupe de nuit a l'ordinaire		36													
			252													252
Vendu Complan																
Du 10. 1791.																
12	Gros pain et pain de seigle	7	10	90												
6	Port. ordinaire	8	36													
1	Port. ordinaire		33													
2	Sole a l'ordinaire	10	20													
1	Sole a l'ordinaire		18													
1	Chayere		15													
2	Chayere a l'ordinaire	720	1440													
1	Port. ordinaire		960													
1	Port. ordinaire		70													
2	Port. ordinaire	30	60													
2	Port. ordinaire	12	48													
4	Port. ordinaire	4	24													
6	Port. ordinaire		24													
1	Conserve de phlegme	36	180													
1	Port. ordinaire		42													
1	Port. ordinaire		96													
1	Port. ordinaire		144													
1	Port. ordinaire	6	12													
2	Gros pain et pain de seigle	7	10	15												
2	Port. ordinaire	8	18													
6	Port. ordinaire	9	36													
4	Port. ordinaire	18	324													
10	Port. ordinaire		54													
1	Port. ordinaire		60													
1	Port. ordinaire		21													
1	Port. ordinaire		24													
			5906													
				6530	16											
						26698										

110 Twenty-One Dessert Plates  
(assiettes)

Diam. 9 $\frac{3}{8}$  (25.1).

THE turquoise-blue border of each, lightly scalloped with alternately large and small arcs, is decorated with three kidney-shaped reserves painted with sprays of flowers and framed with foliate gilding. C-scrolls in relief alternate with the reserves and are linked to them by festoons of flowers. Beneath each reserve, a few gilded leaves spill onto the cavetto. Six shallow flutings descend from the border into the cavetto of each plate, in the center of which is painted a vignette of a bird perched in shrubbery. The central motif of each plate is of a different design.

The plates are marked on the underside as follows:

CROSSED L'S	DATE- LETTER	DECORATOR'S MARKS	INCISED MARKS
blue	u (blue)	dagger (blue), Evans; B (blue), Boulanger père; #(gold), Chauveaux ainé; VD. (blue), Vandé père	1122
blue	u (blue)	dagger (blue), Evans; VD. (blue), Vandé père	H L L
blue	y (blue)	dagger (blue), Evans; VD. (gold), Vandé père	9
sepia	u (sepia)	cps (sepia), Chappuis aîné (?); script B (blue), Boulanger père	3
gray	u (gray)	script B.n (gray), Bulidon; script N (gray), Aloncle; #(blue), Chauveaux ainé; VD (blue), Vandé père	H X
sepia	u (sepia)	script B.n. (sepia), Bulidon; script N (sepia), Aloncle; # (blue), Chauveaux ainé; VD. (blue), Vandé père	1122
CROSSED L'S	DATE- LETTER	DECORATOR'S MARKS	INCISED MARKS
blue	u (blue)	script L.G. (blue), Le Guay père; script N (blue), Aloncle; VD. (blue), Vandé père	H X
blue	u (blue)	script L.G. (blue), Le Guay père; script N (blue), Aloncle; VD., Vandé père; 2 dots (blue), unrecorded	X W
blue (in- complete)	none	dagger (blue), Evans; # (pale blue), Chauveaux aîné	L S
gray	none	cp (sepia), Chappuis aîné; B (blue), Boulanger père; # (gold), Chauveaux aîné; VD. (blue), Vandé père	X
gray	u (gray)	cps (sepia), Chappuis aîné (?); script L.G. (blue), Le Guay père; B (blue), Boulanger père; VD. (blue), Vandé père	L S
lavender	u (lavender)	cp (lavender), Chappuis aîné; script L.G. (blue), Le Guay père; VD. (blue), Vandé père	H X
lavender	illegible	script L.G. (blue), Le Guay père; VD. (blue), Vandé père	H X
gray	u (sepia)	cp (sepia), Chappuis aîné; # (gold), Chauveaux aîné; VD. (blue), Vandé père	L L





CROSSED L'S	DATE- LETTER	DECORATOR'S MARKS	INCISED MARKS	CROSSED L'S	DATE- LETTER	DECORATOR'S MARKS	INCISED MARKS
blue	none	ch (blue), Chabry <i> fils</i> ; # (blue), Chauveaux <i> aîné</i> ; VD (blue), Vandé <i> père</i>	Hdc'	pale blue	Y (blue)	# (pale blue), Chauveaux <i> aîné</i> ; x (?) (blue), Grison; dagger (blue), Evans; VD. (blue), Vandé <i> père</i>	LL
lavender	u (lavender)	cp (lavender), Chappuis <i> aîné</i> ; # (blue), Chauveaux <i> aîné</i> ; VD. (blue), Vandé <i> père</i>	H	blue	u (blue)	script B.n. (gray), Bulidon; script N (blue), Aloncle; # (blue), Chauveaux <i> aîné</i> ; VD. (faint blue), Vandé <i> père</i>	1122
lavender	u (lavender)	cp (lavender), Chappuis <i> aîné</i> ; # (blue), Chauveaux <i> aîné</i> ; VD. (blue), Vandé <i> père</i>	f H				
blue	u (blue)	dagger (blue), Evans; B (blue), Boulanger <i> père</i> ; # (gold), Chauveaux <i> aîné</i> ; VD. (blue), Vandé <i> père</i>	H LL				
gray	none	cp comma (sepia), Chappuis <i> aîné</i> ; illegible mark (blue)	H 22				

Sèvres, dating from about 1773–1776.

For further information about the decorators, see Biographies.

An entry in the Sèvres sales records for April 28, 1774, folio 148 verso, mentions plates that may be similar:

20 Assiettes bleu celeste guirlandes, bleu et or . . . 42 . . . 840

See also Nos. 98, 104, 106 A–C, 107, 108, 109 (in part), and 111.

# 111 A-D Four Dessert Plates

(*assiettes*)

Diam. 9 $\frac{5}{8}$  (24.5).

THE turquoise-blue border of each is gently undulating and is decorated with three kidney-shaped reserves painted with pheasants and other wild fowl in open landscapes. The reserves, surrounded by a plain gilt border, are linked by gilded festoons of oak leaves. Each plate is painted at the center with a garland of green laurel leaves entwining a gilded circle, enclosing the letters LJDM in a monogram, for Louise-Jeanne de Dufort, Duchesse de Mazarin (1735-1781).

Each is marked on the underside with crossed l's, enclosing the date-letter x and surmounting a letter B, presumably the mark of the gilder, all painted in blue. Nos. III A and D are marked with

a script letter N, the mark of the decorator; Nos. III B and C are marked with a dagger, the mark of the decorator. No. III A is incised on the underside:

†† Hx

No. III B:

z † †

No. III C:

† T T H

No. III D:

Hx



Sèvres, datemarked for 1775; Nos. III A and D decorated by François Aloncle (working 1758–1781); Nos. III B and C decorated by Étienne Evans (working 1752–1806); each probably gilded by Boulanger père (working 1754–1784).

Formerly in the collection of Richard Peñard y Fernandez, Paris (three sold Palais Galliera, Paris, December 7, 1960, lot 161 [illustrated in catalogue, pl. LXV]).

According to the sales record of Sèvres for 1775

and 1776, the Duchesse de Mazarin purchased a number of plates at various prices, none, however, corresponding in description to Nos. III A–D. Plates of this type might be expected to cost about thirty livres apiece. Objects sold through the *mar-chands-merciers* were not always itemized in the factory's accounts; it therefore seems likely that Nos. III A–D were supplied in this way rather than as the result of a direct sale to the duchesse by the factory.

See also Nos. 98, 104, 106 A–C, 107, 108, 109 (in part), and 110.

# 112 A, B Pair of Monteiths

(seaux crénelés)

H. 5 (12.7); L. 7½ (19.0); D. 8 (20.4).

EACH is of oval shape, with an undulating rim deeply notched to receive the stems of glasses. At either end is a handle of curling acanthus form. The sides are broadly ribbed and curve inward at the base toward the serpentine foot ring. Brightly colored sprays of flowers and fruits are scattered over the sides. The rim and handles are heightened with deep blue feather edging and gilding.

Each is marked on the underside with crossed L's, enclosing the date-letter EE, painted in blue. Below the crossed L's, on No. 112 A, is a script letter L, and at the right are indecipherable letters and a stemmed circle, all representing decorators; No. 112 B is marked with the script letter L at some dis-

tance to the left of the crossed L's, with indecipherable marks and a stemmed circle to the right. No. 112 A is incised on the underside close to the rim:

18/1

No. 112 B is incised on the underside close to the rim:

8

Sèvres, datemarked for 1782; decorated by Denis Levé (working 1754-1805) and others, including probably Cardin (working 1749-1786).



## 113 A-JJ Set of Dessert Knives and Forks

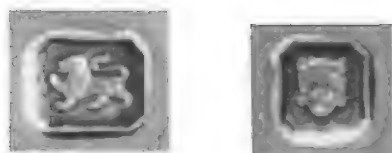
THE SERVICE consists of eighteen knives and eighteen four-tined forks. Each turquoise-blue porcelain handle is straight-sided, octagonal in cross section, and is decorated with gilding of a lacelike trellis pattern minutely spangled with small dots. There is a rectangular reserve with rounded ends enclosing a spray of flowers at the center of the two principal sides of each piece. The modern metal fittings are of silver gilt.

The porcelain is unmarked. The silver is marked as follows, the knives on one side of the blade near the ferrule end, and the forks on the underside, near the base of the tines:

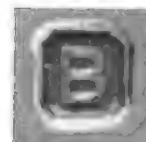
RC over a pellet, in a shaped shield, an unrecorded marker's mark.



A lion passant and an uncrowned leopard's head, each in a rectangle, London hallmarks used from 1821 onward.



The letter B in a rectangle, the London date-letter for 1937.



A crab in a rectangle, a French customs mark found on silver imported from 1893 onward.



Sèvres, dating from about 1765.

Two contemporary sales records at Sèvres are of interest in connection with this service. One is dated September 1765 (folio 56):

5 Manches de couteaux . . . 12 . . . 60.

The other, May 1766 (folio 73 verso):

2 Manches de Couteaux . . . 24 . . . 48.



# 114 A,B Pair of Statuettes: La Petite Fille au Tablier, and Le Jeune Suppliant

114 A: H.  $8\frac{1}{2}$  (21.6); W.  $5\frac{1}{8}$  (13.0);  
D.  $4\frac{1}{4}$  (10.8).

114 B: H.  $8\frac{1}{4}$  (21.0); W.  $4\frac{1}{2}$  (11.4);  
D.  $3\frac{1}{2}$  (8.9).

EACH is a standing figure of a barefooted child: a girl, and her bowing admirer. The girl (No. 114 A) has a kerchief tied under her chin and wears a sleeveless jacket over a laced bodice and a full skirt. With outstretched arms she holds an assortment of fruit gathered in her apron. Her companion (No. 114 B), a small boy with tousled hair, beribboned jacket and breeches, bends his right knee and holds his clasped hands to his chin. The base of each, simulating rock ledges, supports baskets heaped with flowers and fruit, partly concealed by the figures. The basket of flowers on No. 114 A rests on a low pedestal.

No. 114 A is incised on the underside:

CR

No. 114 B:

Bu

*Biscuit* of Vincennes-Sèvres; models created in 1752 by Blondeau (working 1752–1753), after a drawing by François Boucher.

An example of La Petite Fille au Tablier is at the State Hermitage Museum, Leningrad (illustrated in Birioukova, *Figurines et Groupes en Porcelaine des manufactures françaises du XVIII<sup>e</sup> siècle*, pl. 29). One of Le Jeune Suppliant, thought to date from about 1775, is in the Victoria and Albert Museum, London (acc. no. C608–1909). Slight variants of both, until recently in the collection of Wilfred J. Sainsbury, London, were described and illustrat-

ed in *Antiques*, December 1965, p. 824, figs. 2, 4. Versions dating between the years 1750 and 1756 are represented at the Musée National de Céramique, Sèvres.

According to Bourgeois and Lechevallier-Chevignard (*Le Biscuit de Sèvres*, nos. 494 and 362, respectively), this pair was part of a series of eight “Enfants d’après Boucher” modeled by Blondeau in 1752.

The sculptor Blondeau is mentioned only briefly by Chavagnac and Grollier, who quote (*Histoire des Manufactures Françaises de Porcelaine*, p. 261) a record of payment from the archives of the factory for 1753:

A Blondeau, sculpteur, pour 8 modèles d’enfants d’après Boucher, 384 l.

The reference apparently alludes to Pierre Blondeau, a Paris sculptor and professor at the Academy of St. Luke. Although the earliest figures created at Vincennes were coated with glaze, the practice of omitting the glaze was introduced about 1750 or shortly thereafter. Glazed and colored figures become the exception after that time.

The abundance of entries in the Sèvres sales records referring to “Enfants de Boucher” attests the popularity of these models during the 1750s and ’60s. They were apparently available in a range of sizes, as indicated by differences in prices. The price most frequently found (probably for figures by Blondeau) is 42 livres apiece; figures at this price were often sold in groups of eight. Other models, sometimes referred to as “Grandes Enfants de Boucher,” sold for 48 livres, while







*Le Souper Fin* from the *Monument du Costume*, plate dated 1781. The Metropolitan Museum of Art, acc. no. 34.22.2

smaller ones, “Moyens Enfants de Boucher,” went for 30 livres. There were also two even smaller sizes, some called “Plus petits Enfants de Boucher,” priced at 18 livres, and others called simply “Petits enfants de Boucher,” at 15 livres.

It seems reasonably certain that in France, as in Germany, small ceramic sculptures were used to ornament the table. In the contemporary engrav-

ing *Le Souper Fin* (see above), published by Moreau *le jeune* in the *Monument du Costume*, a small sculptural group of The Three Graces appears as a centerpiece on a table used by four diners. Its similarity to the Sèvres biscuit composition created by Louis-Simon Boizot (1743–1809) in 1772 suggests the possibility that a Sèvres sculpture was used as a model.

## 115 Statuette: Le Joueur de Cornemuse

H.  $7\frac{1}{2}$  (19.0); W.  $3\frac{3}{8}$  (9.8); D.  $2\frac{5}{8}$  (5.9).

THE FIGURE is a handsome young boy leaning against a slanting tree stump and fingering a musette (see below); his left leg is flexed at the knee, and his left foot rests upon the right. Beside him, on the oval base of rockwork, is an overturned basket, almost concealed by grapes and radishes.

Unmarked.

*Biscuit* of Vincennes-Sèvres; the model created in 1752, attributed to Blondeau (working 1752–1753), after a drawing by François Boucher. No. 115 probably was cast about 1770–1775.

An earlier example coated with white glaze was in the collection of the Comte de Chavagnac, Paris.

A slightly larger variant of this figure until recently in the collection of Wilfred J. Sainsbury, London, is illustrated in *Antiques*, January 1956, p. 47.

The accepted name “Le Joueur de Cornemuse” evidences the loose usage of the word *cornemuse* among the French. In actuality the instrument held by the figure is a musette. This, as well as the *cornemuse*, is a specialized form of bagpipe. It was developed during the seventeenth century from the peasant bagpipe by reducing the latter in size and replacing the blowpipe with a bellows that fitted under the arm. An illuminating account of the musette and related instruments by E. Winternitz appeared in *The Metropolitan Museum of Art Bulletin*, Summer 1943, pp. 56–83.





# 116 A,B Pair of Statuettes: La Bergère Assise, and Le Porteur de Mouton

116 A: H. 8¼ (21.0); W. 5¼ (14.7);  
D. 4½ (11.4).

116 B: H. 8¼ (21.0); W. 7⅞ (18.7);  
D. 4¼ (10.8).

EACH is a youthful figure seated upon an irregular base of rockwork. The shepherdess (No. 116 B), whose slender torso is emphasized by a low-cut bodice, supports her right arm upon a basket of flowers. She wears flowers in her hair, which is tied by a ribbon bow. Her left arm hangs at her side, the palm of her loosely clenched hand turned outward. Slippers with ribbon bows show below her voluminous skirt.

The youth (No. 116 A) wears an open jacket and knee breeches. Half kneeling, he proffers a basket containing a lamb and massed flowers. Beside his right foot lies a broad-brimmed felt hat.

No. 116 A is incised on top of the base:



No. 116 B is incised on the underside with a letter F.

*Biscuit* of Vincennes-Sèvres, dating from the third quarter of the eighteenth century.

Wilfred J. Sainsbury in *Antiques*, January 1956, affirms that La Bergère Assise represents Mme Marie-Justine-Benoîte Favart (1727–1772), a leading comedienne, in a scene from a popular play. The Rue Favart beside the Comédie Française is named after her playwright husband. Models for this statuette and Le Porteur de Mouton were made for Mme de Pompadour's dairy at the Château de Crécy, a predecessor of the more famous one associated with Marie-Antoinette at Versailles.

The authorship of these figures remains to be established. According to Bourgeois and Lechevallicr-Chevignard (*Le Biscuit de Sèvres*, nos. 111

and 510), both models were created by Jean-Baptiste de Fernex (working at Vincennes about 1753–1756), after drawings by Boucher.

The incised letter F of the shepherdess would seem to confirm this view, as Chavagnac and Grollier (*Histoire des Manufactures Françaises de Porcelaine*, p. 323) indicate the use of an incised letter F as the probable mark of this artist. There is also the possibility that the F is the mark of Falconet.

Little is recorded concerning Fernex; even the correct orthography of his name is uncertain. He signed himself, or was referred to, variously as De Fernex, Defernex, or simply Fernex (see Réau, *Gazette des Beaux-Arts*, LXXIII, 1931, pp. 349–365). In the few years just before Falconet's appointment to Sèvres, Fernex preceded him as head of the sculpture workshop. In 1754 and 1755, he was responsible for figures executed "d'après les dessins de Boucher." After the advent of Falconet in 1757, his name is no longer found among the modelers working at the factory.

No. 116 A, however, carries a florid letter B. This mark is a disputed one, sometimes given to Bachelier (working 1751–1793), Bourdois (working 1773–1774), or one of the three Brachards (Nicolas, working 1754–1809; Jean-Charles-Nicolas, working 1782–1824; and Jean-Nicolas-Alexandre, working 1784–1827). The character of the writing, however, corresponds more closely to that of one of the two Bougons whose signatures appear in the payroll records of Sèvres during the period 1763–1767.

Stylistically, Nos. 116 A and B do not appear to be the work of the same hand. The marks support

the impression that the shepherdess is from the early series by Fernex, while the shepherd is later.

Yet another sculptor of shepherdess figures is Depierreux, whose work during 1746–1748 is

reflected in the sales record of Vincennes for August 27, 1754, folio 54:

1 Bergère de Depiéreux. . . . 9.




# 117 A,B Pair of Groups: La Lanterne Magique, and La Marchande de Plaisirs

117 A: H. 6½ (15.6); W. 6½ (16.5);  
D. 5 (12.7).

117 B: H. 6 (15.3); W. 5½ (12.8); D. 5 (12.7).

IN La Lanterne Magique (No. 117 A), also known as La Curiosité, a young girl is stooping over a basket of food to peer into a box operated by a small boy whose right arm rests on the top of the apparatus. Beside the girl stands an infant boy eagerly awaiting his turn. The figures stand on a low plinth simulating ledges of rock.

The companion group (No. 117 B), known alternatively as Le Tourniquet, consists of three children (a girl and two boys) gathered about a drum-shaped wheel of chance. The girl seems to be spinning the pointer, while the boys look on eagerly with raised hands. The rockwork plinth is enlivened with a seated dog, a staff, and a basket of fruit.

No. 117 B is incised, behind the foot of the boy at rear: 

presumably for the sculptor. No. 117 A is unmarked.

*Biscuit* of Sèvres; models created in 1757 by Étienne-Maurice Falconet (working at Sèvres 1757–1766).

Both groups are represented at The Metro-

politan Museum of Art, New York (acc. no. 58.60.10–11); the Schreiber Collection in the Victoria and Albert Museum, London (Rackham, *Catalogue of the Schreiber Collection*, I, no. 822); also at the Musée National de Céramique, Sèvres, where alternate names, apparently used in the archives of the factory (see below), are employed on the labels. An example of No. 117 B is in the State Hermitage Museum, Leningrad (illustrated in Birioukova, *Figurines et Groupes en Porcelaine des manufactures françaises du XVIII<sup>e</sup> siècle*, pl. 36).

The following entries appear in the sales records of the factory: for December 24, 1757, folio 45:

Groupe de la Curiosité — Biscuit. . . . 120.

for July 1–January 1, 1758, folio 53:

3 Groupes de la Curiosité . . . Ide [Biscuit]. . . . 120 . . . . 360.

for January 1–July 1, 1758, folio 66:

5 Ide [Groupes] de Curiosité et Lotterie Ide [Biscuit]. . . . 120 . . . . 600.

for December 26, 1758, folio 75 verso:

3 Groupes de Lotterie Et Curiosité Biscuit. . . . 120 . . . . 360.





## 118 Statuette: L'Amour Menaçant

Figure: H.  $9\frac{1}{4}$  (23.5); W.  $7\frac{1}{2}$  (19.0); D.  $4\frac{3}{8}$  (11.1).

Stand: H. 3 (7.7); Diam.  $6\frac{5}{8}$  (16.8).

THE NUDE winged figure is seated upon a cloud, with a spray of flowers at his feet to the left. He raises his right forefinger to his chin, and with his left hand extracts an arrow from a quiver, partially concealed within the cloud. His short wings appear poised for flight. The disc base fits into a molded circular stand resting on three paneled supports.

Both figure and stand are unmarked.

*Biscuit* of Sèvres; model created in 1758 after the marble version of Cupid by Étienne-Maurice Falconet (working at Sèvres 1757–1766).

The plaster original is in the Musée National de Céramique, Sèvres. For examples of both Cupid and Psyche in other collections, see under Nos. 119 A and B.

A *biscuit* figure of Cupid on a *bleu de roi* plinth from the collection of Mrs. Henry Walters was sold at Parke-Bernet, New York, April 30–May 3, 1941, lot 1352 (illustrated in catalogue).

The Sèvres sales records indicate that such a figure was sold to Mme de Pompadour on December 30, 1758 (folio 78):

1 Amour. . . . Biscuit. . . . 144.

Two others appear for April 1761 (folios 48 and 49):

1 Amor *Biscuit*. . . . 96

4 Amor. . . . 96. . . . 384.

In a letter to the Direction des Bâtiments, dated October 15, 1755, the sculptor Falconet requested a block of marble from which to carve the figure L'Amour, which had been commissioned by Mme

de Pompadour. Two years later the finished work was exhibited at the Salon.

The original marble was installed by Mme de Pompadour at her Paris residence, the Hôtel d'Évreux, today the Élysée Palace; it is now at the Louvre. A terracotta version, presumed to have belonged to her, appeared among the effects of her brother and heir, the Marquis de Ménéars. Item no. 206 of his sale of 1785 was "L'Amour assis sur un nuage, portant le doigt sur sa bouche pour imposer le silence, en terre cuite, par M. Falconet; de 8 pouces de haut. . . ."

So great was the success of L'Amour that the figure soon became available in other media. A surprising number of reproductions appeared in marble, bronze, lead, glazed pottery, and *biscuit* porcelain, only a few of which can have been by Falconet himself. It appears in several contemporary paintings, most notably in Fragonard's well-known *Hazards Heureux de l'Escarpolette* (Wallace Collection, *Catalogue of Oil Paintings and Water Colours*, no. p 430).

Louis Réau in his *Étienne-Maurice Falconet* (I, pp. 183–191), from which the above notes are taken, calls attention to the provocative ambiguity in the pose of this Amour, which, unlike earlier ones by Bouchardon and Saly, is a seated figure. The viewer may well ask which theme is uppermost—Silence, as indicated by the fingers to the lips, or Mistrust, as suggested by the hand reaching for a quiver. The dual interpretation has led to a variety of alternate names for the sculpture, including *Soyez Discret* and *Garde à Vous*.





# 119 A,B Pair of Statuettes, Mounted in Gilt Bronze: L'Amour Menaçant and La Nymphe Falconet

119 A: (overall) H. 15¼ (38.7).  
(porcelain) H. 9¼ (23.5); W. 5 (12.7);  
D. 5⅞ (14.4).

119 B: (overall) H. 15½ (38.4).  
(porcelain) H. 9⅞ (23.2); W. 5 (12.7);  
D. 8 (20.4).

LA Nymphe Falconet (No. 119 A), usually called Psyche, is a smiling nude figure seated upon a rock with her legs crossed at the ankles. Her hair is tied in a bun. At her right side she conceals a bow, which she clasps with both hands. A few tufts of grass spring from the circular plinth. Each figure is fixed to a chased and gilt-bronze pedestal of drum shape, modeled with four panels of single rosettes in relief, and four inverted consoles linked by crossed laurel branches, all supported by a plain cruciform plinth.

For a description of L'Amour Menaçant (No. 119 B), also known as Cupid, see No. 118, which is an identical figure.

The mounts may conceal marks.

*Biscuit* of Sèvres; models created in 1758 (No. 119 B) and 1761 (No. 119 A) by Étienne-Maurice Falconet (working at Sèvres 1757–1766). The mounts date from about 1775.

The plaster originals are in the Musée National de Céramique, Sèvres.

The figures are also represented at the British Museum, The Metropolitan Museum of Art, New York (acc. no. 45.60.1–2), the State Hermitage Museum, Leningrad (illustrated in Birioukova, *Figurines et Groupes en Porcelaine des manufactures françaises du XVIII<sup>e</sup> siècle*, pls. 41, 42), the Jones Collection in the Victoria and Albert Museum (*Catalogue*, II, no. 139, 139 A, pl. 17), and the

Wallace Collection, London (*Provisional Catalogue*, 1902, nos. XIX–2, 10, 18). In each instance, they are fitted with plinths of glazed and decorated Sèvres porcelain.

A pair in bronze with mounts in the form of candelabra from the collection of Grigoril Stroganov, Leningrad, was sold at R. Lepke, Berlin, May 12–13, 1931, lots 156, 157 (illustrated in catalogue). Another pair mounted on porcelain stands, from the collection of Grace Rainey Rogers, was sold at Parke-Bernet, New York, November 18–20, 1943, lot 346 (illustrated in catalogue). Others were sold from the collections of Mrs. H. Dupuy, Parke-Bernet, New York, April 2–3, 1948, lots 389, 390 (illustrated in catalogue); Chester Beatty, Sotheby's, London, November 15, 1955, lot 123 (illustrated in catalogue), and René Fribourg, Sotheby's, London, June 25, 1963, lot 64 (illustrated in catalogue).

For further comments on the Cupid, see under No. 118. The figure of Psyche was made later to complement it, and appears to be first documented as a plaster cast in the catalogue of the Salon of 1761. Possibly the porcelain version was not exhibited there, at least not until later, for Gabriel de Saint-Aubin refers to it in a copy of the Salon catalogue with notes and marginal drawings preserved at the Bibliothèque Nationale as “non vue au Sallon mais executée a Seve.”

See also Volume II of this catalogue, Nos. 274 A and B.

## 120 A,B Pair of Statuettes: Les Petits Vendangeurs

120 A: H. 6 (15.3); W. 4 (10.2); D. 2¾ (7.0).

120 B: H. 5½ (14.4); W. 4¾ (11.1); D. 3 (7.7).

No. 120 A is a standing figure of a barefooted girl wearing a fringed kerchief on her head and a tucked-up overskirt. She clasps a basket of grapes with both hands, as she leans, her left foot thrust forward, against a tree stump. Her companion (No. 120 B) is a well-dressed boy with broad-brimmed felt hat and a *jabot*. In his right hand he holds a tilted cup and in his left a wine flask. He rests his right elbow upon a basket of grapes sup-

ported upon a tree stump. The rockwork base of each is flat and of irregular shape.

No. 120 A is incised on the underside:

*F*

apparently for the sculptor. No. 120 B is unmarked.

*Biscuit* of Sèvres; models created in 1757 by Étienne-Maurice Falconet (working at Sèvres 1757-1766) after a drawing by François Boucher. Nos. 120 A and B were probably cast about 1760.



## 121 Group: Enfants Buvant du Lait

H. 7 $\frac{1}{8}$  (18.1); W. 5 $\frac{1}{2}$  (14.1); D. 3 $\frac{3}{8}$  (9.8).

THE GROUP consists of two small boys, one raising a bowl to his lips, the other striving to gain his attention. The larger boy, with slashed jacket, is seated upon a rock flanked by a basket of fruit and a game basket, containing a rabbit. The younger child, on tiptoe, leans on the arm of the other, causing the milk to spill. The rockwork base is flat and of irregular shape.

Incised on the top of the base:



*Biscuit* of Sèvres; the model created in 1759 by Étienne-Maurice Falconet (working at Sèvres 1757–1766). It was inspired by a Boucher drawing or an engraving by Jean Daullé (1703–1763) after Boucher.

For a note on this mark, see under Nos. 116 A and B.

The model was represented until recently in the collection of Wilfred J. Sainsbury, London. It is described and illustrated in *Antiques*, December 1965, p. 824, fig. 11.





## 122 Statuette

H. 11 1/2 (29.1); Diam. of base. 4 1/2 (11.7).

THE STANDING figure of a young woman is clothed in Grecian draperies, which have slipped from her right shoulder. In her arms she holds a bouquet of flowers and two billing doves, upon which she fixes her gaze. At the right, a draped tree stump with a cluster of cut flowers at its base supports the figure.

Incised at the back of the tree trunk:



*Biscuit* of Sèvres.

For a note on this mark, see under Nos. 116 A and B.

The stance of No. 122 is similar to that of the figures of Flora and Hebe modeled by Falconet between 1761 and 1767.

123 A, B Pair of Jars

(*pots à pommade*)

H.  $5\frac{1}{8}$  (13.0); Diam.  $3\frac{3}{4}$  (9.5).

EACH jar has cylindrical walls and low domed lids, ornamented in relief with sprays of plum blossoms, in the manner of the Fukien *blanc de chine*. The porcelain is creamy white, with a delicate green translucency. It is coated with a transparent lead glaze.

Unmarked.

Saint-Cloud, dating from about 1725.

Similar jars were made, apparently for toilet use, at Menecy at about the middle of the century. A pair from the collection of Wright E. Post and Edward C. Post is at The Metropolitan Museum of Art, New York (acc. no. 30.58.10-11).





## 124 Pomegranate, Mounted in Gilt Bronze as a Perfume Burner

(*brûle-parfum*)

Overall: H.  $5\frac{7}{8}$  (15.0); L.  $10\frac{5}{16}$  (26.2); D.  $7\frac{1}{8}$  (18.1).

Porcelain: H. 5 (12.7); W. 7 (17.8); D. 4 (10.2).

THE PERFUME burner is in the form of a pomegranate leaning against two gnarled, bent, and foliated tree stumps of aubergine color. The fruit is partially peeled to reveal a cluster of iron-red seeds within the yellow rind mottled with blue and green. It springs from a turquoise-blue stem with matching leaves. The truncated shoulder is pierced with four round openings, lined with metal ferrules and surmounted by a bronze mount in the form of a basin containing porcelain blossoms. The rustic plinth is roughly rectangular, and is tinted with variegated green, yellow, and blue glaze. The porcelain rests upon an elevated platform of tooled and gilded bronze, forming a narrow frame of curling foliage supported on a series of rococo scrolls.

Unmarked.

Chantilly, dating from about 1735; the mounts date from about 1740–1750, except for the collar, which appears to date from the early nineteenth century.

EXHIBITED: Antique Porcelain Company, Lon-

don, *English and Continental Porcelain of the 18th Century*, 1951.

Formerly in the collection of Louis-Philippe-Robert, Duc d'Orléans.

Pomegranates and melons on rockwork bases exist in other contemporary French soft pastes. Examples of Chantilly are represented at the Musée Condé, Chantilly, and of Mennecy in the collection of Mrs. Morris Hawkes at the Philadelphia Museum of Art. Others, from St. Cloud, are at The Metropolitan Museum of Art, New York (acc. nos. 94.4.152–153); the Musée des Arts Décoratifs, Paris; and the Victoria and Albert Museum, London (acc. nos. C348–1909 and C456–1909).

A comparable model in Chantilly porcelain from the collection of Frédéric Halinbourg, Paris, was sold at the Hôtel Drouot, Paris, May 22–23, 1913, lot 128 (illustrated in catalogue, p. 50 *bis*). It was described as a “*brûle-parfum, en forme de grenade*.”

See also Volume II of this catalogue, No. 265.





125 A,B Pair of Warblers, Mounted in Gilt Bronze as Candelabra

(*girandoles*)

Overall: H.  $6\frac{1}{4}$  (15.9); W.  $7\frac{7}{8}$  (19.4);  
D.  $4\frac{1}{8}$  (11.7).

Porcelain: H.  $4\frac{1}{8}$  (11.0); W.  $3\frac{3}{4}$  (9.5);  
D.  $1\frac{1}{2}$  (3.8).

EACH bird is modeled with the head sharply turned, its plumage delicately patterned brown and black, and the pale green and yellow head sharply marked with a black streak behind the eye. The legs straddle a low gnarled tree stump painted with irregular patches of pale green. Behind each bird rise two gilt-bronze branches with oak leaves of painted metal interspersed with delicate porcelain flowers, harmonizing in color with the corolla of porcelain petals at the base of each candle socket. These porcelain accessories are in the same colors

as the plumage of the birds, but with additional touches of red and blue. Each porcelain figure is supported upon an arched stand of chased and gilded bronze in a design of tumbled rococo scrolls interspersed with floral sprays.

Marks not visible.

Mennecy, dating from about 1740–1745; the mounts date from about 1750.

See also Volume II of this catalogue, Nos. 262 A and B.

[301]



## 126 Chinese Figure, Mounted in Gilt Bronze as a Candelabrum

(*girandole*)

Overall: H.  $8\frac{1}{16}$  (21.7); W.  $8\frac{1}{2}$  (21.6); D.  $6\frac{1}{4}$  (15.9).

Porcelain: H.  $3\frac{1}{2}$  (8.9); W.  $2\frac{5}{8}$  (6.7); D.  $3\frac{1}{8}$  (8.0).

THE FIGURE is a smiling, stocky boy *magot*, seated in a relaxed pose with his head thrown back, his arms in a conversational attitude, and his knees parted. The thumbs and forefingers are flexed to permit the figure to grasp a small object (now missing) in each hand. The boy wears a white jacket patterned with blue cornucopias from which emerge yellow and blue asters. His turquoise-blue pantaloons are dotted with maroon "snowflake" motifs. Iron-red slippers complete the costume. Behind the figure a low shrub of gilt bronze, supporting delicately tinted porcelain

anemones and peonies, springs from an arched support composed of rococo scrolls and foliations forming a tripod.

Unmarked.

An imitation of indeterminate date of Menecy of 1740–1750; the mounts date in part from about 1750.

See also Volume II of this catalogue, No. 259. The change of attribution was made subsequent to the publication of Volume II.





127 A,B Pair of Chinese Figures, Mounted in Gilt Bronze as  
Candelabra

(*girandoles*)

127 A: (overall) H.  $6\frac{1}{4}$  (15.9); W.  $7\frac{1}{4}$  (18.4);  
D.  $4\frac{7}{8}$  (12.3).  
(porcelain) H.  $4\frac{1}{4}$  (10.8); W.  $3\frac{1}{8}$  (8.0);  
D. 3 (7.8).

127 B: (overall) H.  $6\frac{1}{4}$  (15.9); W.  $7\frac{1}{4}$  (18.4);  
D.  $4\frac{7}{8}$  (12.3).  
(porcelain) H.  $4\frac{1}{4}$  (10.8); W. 3 (7.6);  
D.  $3\frac{3}{8}$  (8.6).

EACH Chinese boy has an upturned, smiling face, the lips parted as if in song, and long ear lobes. Nos. 127 A and B are seated in almost identical poses, their knees flexed and wide apart. Each wears a close-fitting garment with rolled collar, long sleeves, and long pantaloons, the upper portion painted with maroon dragons, the knees with yellow roundels bordered with turquoise and enclosing dragon heads. Over this costume is a poncho-like cape of mottled pea-green, penciled in black with foliage and fruit. The hands of one of the figures have been replaced. Rising in front of each figure are the twin arms of the gilt-bronze candelabra, ornamented with porcelain blossoms, and springing from a gilt-bronze platform of irregular shape, elevated upon several scrolling and branching supports of rococo design.

Marks not visible.

Menecy, dating from about 1740–1750; the mounts date from about 1750.

The figures derive from prototypes of Chinese blue and white porcelain, examples of which are in the collections of the Bayerisches Nationalmuseum and the Residenz, both in Munich.

A rather similar pair of candelabra, in which one of the figures is female, was in the collection of J. Pierpont Morgan, New York (see *Catalogue des Porcelaines Françaises de M. J. Pierpont Morgan*, ed. Chavagnac, no. 33, pl. VIII, for one illustrated in color). This pair was sold at Parke-Bernet, New York, January 6–8, 1944, lot 491 (illustrated in catalogue).

For comparable examples in this collection, see Nos. 128 A and B.

See also Volume II of this catalogue, Nos. 260 A and B.



128 A,B Pair of Chinese Figures, Mounted in Gilt Bronze as  
Candelabra

(*girandoles*)

128 A: (overall) H. 9 (22.9); W. 10 (25.4);  
D.  $5\frac{5}{8}$  (14.3).  
(porcelain) H.  $4\frac{1}{2}$  (11.4); W.  $2\frac{15}{16}$  (7.5);  
D.  $2\frac{7}{8}$  (6.6).

128 B: (overall) H. 9 (22.9); W. 10 (25.4);  
D.  $5\frac{5}{8}$  (14.3).  
(porcelain) H.  $4\frac{7}{16}$  (11.2); W.  $2\frac{13}{16}$  (7.2);  
D.  $2\frac{7}{8}$  (7.4).





OF THE same type as Nos. 127 A and B, each seated figure of a *magot* is dressed in a close-fitting white costume painted with scattered floral motifs of blue, turquoise, yellow, and iron-red. No. 128 A differs from its companion in wearing an imperial yellow surplice painted with foliage, while No. 128 B wears an oval "bib" of clay yellow with a red floral design. In addition, No. 128 A smiles broadly and holds a small round object (a peach?) in his right hand. Behind each figure is a branching shrub of painted metal, bearing tinted porcelain blossoms and iridescent wine-red fruit; the side branches support candle sockets and drip pans of gilt bronze. Each figure rests upon a spreading

elevated base of chased and gilded bronze formed of rococo scrolls and foliage.

Marks not visible.

Mennecy, dating from about 1740–1750; the mounts date from about 1750.

A Mennecy figure of similar though not identical type and pose (height 4½ inches) from the collection of Mrs. Basil Ionides, Buxted Park, was sold at Sotheby's, London, April 21, 1964, lot 13 (illustrated in catalogue).

For comparable examples in this collection, see Nos. 127 A and B. See also Volume II of this catalogue, Nos. 261 A and B.

## 129 Three Porcelains, Mounted in Gilt Bronze as an Inkstand

(*encrier*)

Overall: H.  $6\frac{1}{16}$  (17.0); W.  $13\frac{1}{16}$  (34.7); D.  $6\frac{3}{4}$  (17.2).

Figure: H.  $3\frac{3}{8}$  (8.6); W.  $2\frac{3}{8}$  (6.0); D.  $2\frac{1}{2}$  (6.4).

Inkwells: H.  $1\frac{5}{8}$  (4.2); Diam. 3 (7.7).

A CENTRAL figure of an acolyte is flanked by a pair of apple-shaped inkwells, all three being raised prominently upon a gilt-bronze stand of *rocaille* design. The figure is seated upon a mound of mottled turquoise-blue rockwork, and wears a white robe decorated with bold enamel colors with clusters of iron-red and yellow blossoms and turquoise-blue foliage emerging from cobalt-blue cornucopias. He clasps with both hands a double strand of cord attached to a pair of slippers and slung over his right shoulder.

The inkwells are encrusted with sprigs of small red and yellow blossoms resembling convolvulus and trumpet blossoms on scrolling umber stems with pale green curling leaves. The elaborate mount of chased and gilded bronze is of rococo outline, and molded to form three pedestals, the highest of which encloses the inkwell. The surface is ornamented with scrolling acanthus and shell forms framing an asymmetrical panel of scale pattern at either end.

Marks not visible.

Mennecy, the figure dating from about 1740–1750, the bowls from about 1745–1750; the mounts date from about 1750.

Formerly in the collection of Baroness Renée de Becker, New York.

The male figure here corresponds closely in pose to the female of a pair of Mennecy figures in the collection of Margaret Gould, illustrated in Alfassa and Guérin, *Porcelaine Française*, pl. 74 a. The latter figure shows variations in the painting of the hair and costume, and carries a rabbit slung over her right shoulder.

Two Mennecy figures of a slightly variant form and pose (heights  $3\frac{1}{2}$  and  $3\frac{3}{8}$  inches) from the collection of Mrs. Basil Ionides, Buxted Park, were sold at Sotheby's, London, April 21, 1964, lots 11 and 12 (illustrated in catalogue).

See also Volume II of this catalogue, No. 264.





CHELSEA AND OTHER  
ENGLISH PORCELAIN



# INTRODUCTION

UNLIKE GERMANY and France, England had ready access to porcelain on so large a scale that the urge to manufacture her own developed only relatively late. For everyday use, the East India Company imported about a quarter of a million pieces of Chinese hard-paste tablewares a season, and in the mid-century years, just as the English factories were getting on their feet, the average was close to 500,000.<sup>1</sup> The attraction of this trade was that individual decoration could be commissioned and that the prices were astonishingly low, the Company paying only £1,145, for example, for over 108,000 pieces in 1755.<sup>2</sup> The disadvantages of the system were the occasionally inferior quality of the ware, the lapse of time (sometimes two years) between order and delivery, and the all-too-real danger of loss in transit. For its luxury trade England began importing Meissen porcelain in quantity in the 1740s. Displaying, in its accomplished variety, a whole new approach to porcelain, Meissen was held in something of the same awe Chinese porcelain had inspired a century earlier. The Duchess of Dorset, attending the Princess Mary on her marriage in 1740 to the Landgrave Frederick of Hesse Cassel, received “a set of Dresden china . . . a set of Dresden teacups, and a service of Dresden China”<sup>3</sup> as gifts clearly equivalent in value to the more obvious gold plate and jewelry received on the same occasion.

With these two resources at hand, England delayed rather longer than her Continental neighbors in developing a domestic porcelain manufacture. Some attempts, to be sure, had been made as early as the seventeenth century: John Dwight of Fulham (about 1637–1703) obtained a patent in 1671 for his discovery of “the misterie and invencon of making transparent earthen ware,” a process that resulted in a kind of near-white stoneware of some transparency. More elusive is the claim in 1699 of a Mr. Pattenden of Bristol who “hath found out a most curious Art of making Artificial China-Ware, which comes so near the real China that there can be no Distinction between them . . . it being both Beautiful and Serviceable, and far beyond anything of white Japan.”<sup>4</sup> The results of these tentative efforts were so

1. These figures represent only the official trade, the captains of the Company ships being permitted to import porcelain on their own account. This was not an inconsiderable addition to the volume: in 1759, for example, two captains brought home an estimated 55,000 pieces over and above the Company's 250,000 (Morse, *Chronicles of the East India Company Trading to China 1635–1834*, I, pp. 229, 282, 292).

2. These figures have been extrapolated from the descriptive inventory in Morse, *op. cit.*, V, pp. 34–35.

3. Undated letter of Mrs. Elizabeth Montagu (*Correspondence*, ed. Climensson, I, p. 53).

4. Advertisement in *The Post Boy*, April 25, 1699, transcribed by Scott, *Extracts* [from the Burney Collection in the British Museum] *from notices which appeared in London newspapers referring to objects of fine and decorative art 17th & 18th centuries*, vol. I.



inadequate that without energetic support it was impossible that they should succeed. And this support was lacking. The royal patronage that encouraged and established the Meissen and Sèvres factories and imbued them with their aristocratic style was not matched in England, where porcelain manufacture had to wait for the private businessman. It was not until the middle of the eighteenth century that a number of competitive factories sprang up more or less simultaneously. The earliest of these to be recorded is that at Bow. In 1744 a patent was granted to Edward Heylyn (1695–after 1758) and Thomas Frye (1710–1762), an Irish portrait painter, for the purpose of “manufacturing a certain material whereby a ware might be made of some nature or kind, and equal to, if not exceeding in goodness and beauty, China or Porcelain ware imported from abroad.” One ingredient of this material was a china clay, “unaker,” found in “the back of Virginia” and brought to London in 1743 by one Andrew Duché (1710–1778), who subsequently bought the land where it had been discovered.<sup>5</sup> The availability at low cost of this clay unquestionably provided the clue to Bow’s early economic stability. While 1750 marks the year of the earliest dated pieces from the factory, “large quantities of Tea-cups, saucers, etc.” were, according to Daniel Defoe,<sup>6</sup> being made there by June 1748. Under the energetic direction of Alderman George Arnold (1691–1751) and Frye the factory continued successfully until Frye’s death in 1762, when it began to decline, being finally acquired in 1776 by the enameler-turned-proprietor William Duesbury (1725–1786).

About the time of the founding of Bow, the Huguenot émigré Nicholas Sprimont (1716–1771) was turning from a career as a silversmith<sup>7</sup> to porcelain manufacture at Chelsea. The origin of his involvement in the Chelsea China Works remains obscure; it appears, however, that he obtained the financial support of Charles Gouyn (before 1737–1782)—a Huguenot refugee like himself and a jeweler by profession—on the strength of a soft-paste porcelain developed by one Thomas Briand. “Mr. Bryand, a Stranger,” exhibited “a sort of fine Ware made by himself from native materials of our own Country” to members of the Royal Society on February 10, 1742/43, and from the sequence of events there is some reason to identify Briand with Sprimont’s “casual acquaintance . . . a chymist who had some knowledge this way.”<sup>8</sup> The earliest dated wares of the factory are three “goat-and-bee” jugs dated 1745, but as Sprimont’s connection with Chelsea before 1747 is not certain, his influence on the silver-oriented pieces can

5. Duché began as a potter from Savannah and died a rich gentleman in Philadelphia. His wealth is presumed to have come from his dealings with the Bow factory. The “unaker” which he discovered—and the name of which has never been satisfactorily explained—was to figure again in English ceramics, some quantities being imported about 1768 for Josiah Wedgwood’s use in developing his jasper ware. The site of the pit where the clay was found, near what is now Franklin, North Carolina, was honored by an historic marker in 1950.

6. Defoe, *A Tour thro’ the Whole Island of Great Britain*, 4th ed., I, p. 2.

7. He registered his mark at Goldsmiths’ Hall on January 25, 1742; his recorded work in English silver spans the years 1743–1746.

8. “The Case of the Undertaker of the Chelsea Manufacture of Porcelain Ware,” written by Sprimont between 1752 and 1759. Reprinted in Jewitt, *The Ceramic Art of Great Britain*, I, pp. 171–172.

only be surmised.<sup>9</sup> With the exception of an interlude of two years (1757–1759) owing to Sprimont's ill health, the factory was productive under his direct management until 1762, when he moved to Richmond. He finally sold the factory in 1769. After a brief ownership by the jeweler and entrepreneur James Cox (before 1747–1791/92) it was acquired in 1770 by William Duesbury and in 1784 subsumed in the latter's factory at Derby.

In March 1749 Benjamin Lund received a license to quarry in Cornwall for soapstone with which to make porcelain at his factory at Bristol. His enterprise was short-lived, being bought out only three years later by the Worcester Porcelain Company (formed June 4, 1751) under the direction of Richard Holdship, with such democratic financial backing as that of John Wall (1708–1776), a Worcester physician; Edward Cave, the London publisher of the *Gentleman's Magazine*; William Davis, an apothecary; and Samuel Bradley, a goldsmith. The most durable of the English porcelain factories, Worcester remains—after a sequence of corporate recastings—in active production today, but its most creative period may be said to have ended in 1783 with the death of William Davis and the sale of the original company to Thomas Flight.

Dating from about the same year as the Bristol factory was an establishment at Longton Hall in Staffordshire, founded by William Jenkinson (died 1771), who “had obtained the art secret or mystery of making a certain porcelain ware in imitation of china ware.” Withdrawing from the venture in 1753, Jenkinson left it in the hands of William Nicklin (born 1742), William Littler (1724–1784), and Nathaniel Firmin. Firmin's shares in the partnership were, upon his death the following year, transferred to his son Samuel (died 1796). Despite considerable financial support from a Yorkshire clergyman, the Rev. Robert Charlesworth (about 1717–1786), the proprietors were never able to get on a solid footing, and their partnership was abruptly dissolved by their exasperated patron on June 9, 1760.

The last factory to be set up in this extraordinarily creative burst of only seven years from 1744 to 1751—the very years that Sèvres was coming into existence—was that at Derby, where porcelain was being made at least by 1750, although it was not until January 1, 1756, that John Heath, a local potter and banker, the jeweler Andrew Planché (1728–after 1751), and William Duesbury agreed to establish the factory on a formal basis. It flourished independently until Duesbury's purchase of the Chelsea works in 1770, and survived until 1848. In view of the focus of the present collection, however, there is no need to carry its history further than the onset of the Chelsea-Derby period. Indeed, it is in the first twenty years of England's venture in the manufacture of porcelain—the years that saw the birth of the examples catalogued in the following pages—that one may observe her most vigorous and characteristic achievement in this vein.

9. A goat-and-bee jug dated 1743 has been recorded by Mackenna (*Apollo*, XL, 1944, pp. 136–137). In considering the early date of these jugs in relation to their considerable technical competence, Lord Fisher (*Apollo*, XL, 1944, pp. 138–139) raises the intriguing possibility that they were not made at the fledgling Chelsea factory but elsewhere in Chelsea by Thomas Briand. The model for the jugs has been inconclusively ascribed both to a silver version of 1737 by Edward Wood (working 1735?–1752) and to an alleged one by Sprimont himself.

Since these factories were commercial enterprises unsupported by state or royal patronage, it was their necessary—and in most cases explicit—intention to capitalize on the existing market for porcelains imported from Canton and Meissen. Bow deliberately set out to make “a more ordinary sort of ware for common uses” with which to draw off the China-trade competition; it was certainly no coincidence that three enameled inkwells dated 1750 were also inscribed “Made at New Canton,” or that the plan of the factory building itself, according to later testimony by one of the factory painters, was “taken from that at Canton in China.” Bow’s early success is indicated clearly enough in Mrs. Elizabeth Montagu’s suggestion in 1750 that a friend of limited means might furnish a house “in the present fashion, of some cheap paper and ornaments of Chelsea China or the manufacture of Bow.”<sup>10</sup> But with little hope of matching this competition in either price or volume most factories chose to cater to the Meissen-oriented luxury trade. The proprietors of Derby repeatedly declared their wares to be “after the finest Dresden Models” and proudly advertised (*Public Advertiser*, May 17, 1757) “the great Perfection the Derby Figures . . . are arrived to, that many good Judges could not distinguish them from the real Dresden.” And in 1762 the then bankrupt Richard Holdship asserted that his factory at Worcester had been “set up and established . . . in Imitation of Dresden Ware.” The principal result of this orientation was an emphasis on ornamental and figural wares in which Chelsea was predominant, producing a wealth of decorative tablewares and figures that were freely imitated by the other factories. By January 9, 1750, Sprimont was advertising “a Variety of Services for Tea, Coffee, Chocolate, Porringers, Sauce-Boats, Basons, and Ewers, Ice-Pails, Terreens, Dishes and Plates, of different Forms and Patterns, and . . . a great Variety of Pieces for Ornament in a Taste entirely new.” Possibly included in this last phrase were figures that were being made at Chelsea by this year and that, like many of the tablewares, were chiefly inspired by German prototypes. The indebtedness of the English factories to Meissen in the early years of their existence was profound, involving not merely imitation but a thoroughgoing absorption of the Meissen style of painting and modeling. Of straightforward copying there was a good deal, especially of figures, which were Meissen’s most influential contribution to the art of porcelain. Chelsea raised anchor and red anchor versions of Italian Comedy characters, of the well-known Monkey Orchestra, of the Continents, of the Tyrolean Dancers—to mention a few—were direct copies of Meissen models.<sup>11</sup> One historian<sup>12</sup> has gone so far as to assert that direct copying was so widespread that “without definite proof it would be unsafe” to describe any English figures dating after the middle of the century as composed without reference to a Meissen original. Just the same, Chelsea is known to have drawn on the plates of George Edwards (born 1694), published in 1743 in his *Natural History of Uncommon Birds*, for some twenty models of exotic birds, while other subjects were copied from such varied sources as Francis

10. Letter to her sister Sarah, January 3, 1750 (*Correspondence*, *op. cit.*, I, p. 271). Mrs. Montagu’s implication that the cost of Chelsea and Bow porcelains was comparable is surprising, since from the evidence it would appear rather that they were at opposite ends of the price scale.

11. A comprehensive survey of the subject is Arthur Lane’s *English Porcelain Figures of the Eighteenth Century*.

12. Lane, *op. cit.*, p. 44.

Barlow's engraved illustrations for Aesop's *Fables*, and engravings after Boucher by Simon-François Ravenet (1706–1774). Several of the figures modeled at Chelsea by Joseph Willems (working about 1749–1763, died 1766) are also considered to have been original compositions.

In the Meissen tradition, but unexpectedly independent of Meissen designs, were the scent bottles and etuis once familiarly grouped together under the name of “Chelsea toys.” It is now apparent that these were first made in England not by Sprimont but at an independent factory at Chelsea. The existence—long suspected on the strength of stylistic and chemical analysis—of this rival establishment has since 1960 been unequivocally established by the researches of R. J. Charleston and the late Arthur Lane.<sup>13</sup> Named for a figural group in the Victoria and Albert Museum, the “Girl-in-a-Swing” factory apparently came into being through a group of dissident workmen whom Sprimont had brought down from Staffordshire. Alert to the new demand for porcelain and supported, according to the evidence, by Gouyn (who in 1751 was described as “late Proprietor and Chief Manager” of Sprimont's works), they set themselves up at a still unidentified site in Chelsea. The decision to produce so sophisticated a line of wares as *galanteriewaren* was presumably not made by the group of locally trained Midlands potters, but by someone at ease in the Continental tradition of their manufacture and use. Such a person was Gouyn who, as Messrs Lane and Charleston pointed out, was a jeweler and would therefore have been attracted to this type of ware requiring metal mounts (and it has been observed<sup>14</sup> that the quality of the gold mounts of the Girl-in-a-Swing scent bottles is very good). The “Girl-in-a-Swing” factory was in operation from some time in 1751 until the autumn of 1754. Thirty models, considered by the authors to be the work of a single modeler, have been attributed by Lane and Charleston to this factory; others, like Nos. 130, 131 in this catalogue, are added from time to time. More problematical is the attribution of other examples (e.g., Catalogue Nos. 132, 133), which, although versions of models considered by Lane and Charleston to have originated at the “Girl-in-a-Swing” factory, are rather different in treatment and coloring. In a recent opinion by Kate Foster<sup>15</sup> this second group of toys, which Miss Foster designates Category II, represents still another manufacture, independent of both Gouyn and Sprimont. At the time of writing, the question of identification of the Girl-in-a-Swing modeler and the possibility of yet other rival factories are being actively explored.

The dissolution of the “Girl-in-a-Swing” factory had a considerable effect on the course of the Chelsea manufacture. In November 1754 Sprimont unexpectedly advertised the sale of “Snuff-boxes, Smelling Bottles, Etwees and Trinkets for Watches.” Remarking that “Nothing of the above kind was in their former Sale,” he appears to have bought up the stock and, upon discovering how profitable the market was, added the production of “toys” to his repertoire. A few of Sprimont's models, for example Catalogue No. 134 below, were variants of Girl-in-a-Swing examples, but a comparison of the master molds with Chelsea figures has revealed no use of the former by Sprimont.

13. Lane and Charleston, *The English Ceramic Circle, Transactions*, V, part 3, 1962, pp.111–144.

14. Foster, *Scent Bottles*, p. 63.

15. *Ibid.*, p. 67.

IN A PETITION to the government protesting the untaxed “introduction of immense quantities of Dresden porcelain,” which he considered damaging to the prosperity of his own factory, Nicholas Sprimont complained that “a certain foreign minister’s house has been, for a course of years, a warehouse for this commerce, and the large parcel, advertised for public sale on the seventh of next month, is come, or is to come, from thence.”<sup>16</sup> This was, however true, rather ungrateful of Sprimont. The minister was Sir Charles Hanbury Williams, England’s ambassador to Dresden, whose collection of Meissen was stored for the time being in the basement of Holland House. In 1751 Everard Fawkener, secretary to the Duke of Cumberland who was “a great encourager of the Chelsea China,” approached Hanbury Williams who wrote that “He desired me to send over models for different Pieces from hence [Dresden] in order to furnish the undertakers with good designs. . . . But I thought it better and cheaper for the manufacturers to give them leave to take any of my China from Holland House and to copy what they like.”<sup>17</sup> The precise extent to which Sprimont made use of this offer is not known, but a glance at the catalogue of Chelsea’s sixteen-day sale of March 10–27, 1755, provides ample testimony—petition notwithstanding—of his dependence on Meissen, and probably on Hanbury Williams himself, for his designs. Directly traceable to Meissen originals are such items as “Two artichoaks FIRST SIZE for desert,” “A most beautiful tureen, in the figure of a HEN and CHICKENS,” and the numerous leaf and flower dishes that were copied both at Chelsea and elsewhere (cf. Catalogue Nos. 72, 146, 168). The same origin can probably be assumed for the “Two fine EELS as big as the life” of which Chelsea variations are Catalogue Nos. 157 and 158 below. It was in this type of work that the English factories were most successful in their transmutation of an alien style, adapting and enlarging the Meissen repertoire until it became their own. The bird figures, the fruit and vegetable forms, the leaf dishes exhibit an easy naturalism quite unlike the detached spirit of their German prototypes. This is in no small measure due to the material itself. Until 1768, when a hard-paste porcelain was patented by William Cookworthy,<sup>18</sup> all the factories were using one or more substitute formulae. Whether of the glassy frit (Chelsea), bone ash (Bow), or soapstone (Worcester) type, the resulting pastes were less stable and the glazes less white than the German and Oriental hard paste. It is precisely a slight creaminess of tone, a thicker potting and less edgy modeling, that give this genre of English porcelain its peculiar charm.

IN DECORATION as in modeling the English were responsive to outside influence. The impact on the Meissen and Sèvres factories of Oriental styles has already been touched on (pp. 10, 11, 160). It was no less profound in England, where they were disseminated both directly by the Oriental originals and indirectly

16. “The Case of the Undertaker . . .” (see note 8).

17. Letter of June 9, 1751, to Henry Fox. Printed in King, *Chelsea Porcelain*, p. 37.

18. Cookworthy (1705–1780), a Plymouth apothecary, had been on the track of hard-paste at least since 1745 when he wrote of having spoken with Duché. His patent for the “discovery of materials of the same nature as those of which Asiatic and Dresden porcelain are made” was granted March 17, 1768, but the cost of manufacture was prohibitive, and the attempt was abandoned in 1781.

by Continental transcriptions. An entry for 1756 in the memorandum book of John Bowcocke, manager of Bow's London warehouse, leaves no doubt as to the use of collectors' pieces:

May 28. Patterns received from Lady Cavendish: a Japan octogon cup and saucer, lady pattern; a Japan bread and butter plate.<sup>19</sup>

It is probable, however, that the greater number of Oriental-inspired patterns were borrowed at second hand from European sources. In view of the similarities in composition between the English and French soft-paste formulae, it may be supposed that Chantilly and Saint-Cloud porcelains were known and imitated in England; such an influence is apparent particularly in the Chelsea pieces decorated in the manner of Fukien *blanc de chine*, with prunus branches in relief, in a style that seems more closely akin to the early French variations than to the more formal Meissen ones. But it was the Kakiemon style of painting as filtered through the Meissen workshops that was to figure so prominently in the early decoration of English porcelains. Examples of the "Fine old Partridge pattern" (two quail and a flowering prunus), the "Hob in the Well," and the "twisted dragon" and "tyger and rock" patterns described in the Chelsea catalogue of 1755 are closer to Meissen than to the Japanese originals of the same subjects from which Meissen took them. Popularized by Chelsea, they were widely copied by the painters at Bow, Derby, and Worcester. Kakiemon influence is apparent, too, in the polygonal vases and dishes of Chelsea and Bow whose decoration featured the crane or phoenix, peonies, prunus, and the like in the traditional palette of iron-red, turquoise, green, and gold. Little use was made in England of the chinoiserie subjects so favored at Meissen by J. G. Herold (e.g., Catalogue Nos. 57 A-D above); such scenes as that on Catalogue No. 175 below occur infrequently.

More original to English porcelain was the naturalistic bird and flower painting that evolved in part from similar work practiced at Meissen. Closely related to that factory's *Deutsche Blumen* were the botanical renderings on Chelsea tablewares of "India plants" (see Catalogue No. 152 below) and other plants, many of them copied from illustrations by Georg Dionysius Ehret (1708-1770). These appeared from 1755-1760 in *Figures of Plants* published by Philip Miller, gardener of the Chelsea Physic Garden which had been presented to the Apothecaries' Company by Sir Hans Sloane (a connection that led to the long-standing and erroneous identification of Ehret's work as "Sir Hans Sloane's plants").<sup>20</sup> Ehret also published, from 1748 to 1750, fifteen plates of *Plantae et Papiliones Rariories*, which were copied, both literally and with variations, by the Chelsea painters. Some botanical illustration was practiced at Bow and Derby, but the style was gradually modified and softened into the plump, unpretentious bouquets and sprays influenced as much, one suspects, by the Englishman's traditionally affectionate approach to gardening as by any other more formal stylistic source.<sup>21</sup>

19. Jewitt, *op. cit.*, I, p. 210.

20. For an elucidation of the problem see Synge-Hutchinson, *Connoisseur*, CXLII, 1958, pp. 88-94.

21. Nothing has been said in these pages of the influence of Sèvres, which was to supplant that of Meissen after that factory's eclipse by the Seven Years' War, but which is scarcely in evidence in the present collection.

THE MARKED affinities among the English porcelain factories—the freely exchanged models, the closely related decorative schemes—were not a result only of competitive practices. A certain number of pieces were decorated outside the factories by a few independent enamelers. Such a one was William Duesbury who, born in Staffordshire in 1725, was established in London as a china painter by 1751. In his account book for 1751–1753 are entries for such items as “1 pr of Chellsea Drooping B[ird],” “A Chellsea Nurs,” “6 Bogh figars,” “1 sett of Bogh sesons inhamilld,” and “2 pr of Dansers Darby figars.” Many other pieces, although unattributed in the entries, have been shown<sup>22</sup> to have come from these factories, as well as from Staffordshire and even Meissen (“Drisdon”). Part of Duesbury’s success was due to the fact that few of the factories started out with complete staffs of skilled decorators. A consistency of style points to a resident painter at the elusive “Girl-in-a-Swing” factory, but as late as November 1753 Bow was still looking for painters to satisfy its needs, and the factory is thought to have depended rather heavily on Duesbury in its early years. The London workshop of James Giles (1718–1780) was the source of several genres of painting found on porcelains of the late 1760s and 1770s. Several of the artists in his atelier remain unidentified, being known by their specialties: “The Master of the Dishevelled Birds,” “The Sliced Fruit Painter,” the “Landscape Painter.” Besides Giles, only Jeffryes Hamett O’Neale is known by name; his fable and animal subjects occur on Chelsea pieces of the red-anchor period (1752–1758), as well as on later pieces from Worcester and Bow. Sprimont’s reliance on outside decorators is also apparent from the advertisement of the London enameleer Thomas Hughes (1705–1763), who from 1755 to 1757 announced “Great choice of Chelsea china” for sale and “Superfine Chelsea flowers enamelled.”<sup>23</sup> Of the decorators resident at the factories in the first twenty years of their existence, only a few names are recorded.<sup>24</sup> The ubiquitous William Duesbury gave up his London shop and moved to Longton Hall, where he worked from 1754 to 1756. Mentioned at the same factory in 1755 is a John Hyfield whose name is associated with romantic views of castles and ruins. At Worcester, James Rogers was responsible for some bird painting, and the name of the Bow painter Thomas Craft is known from a short account he wrote of that factory in 1790. But if the size of the Bow factory was representative—Craft stated there were three hundred workmen (not all painters, of course) employed during his service—it is likely that the names of the decorators are forever lost, and that such local characteristics and mannerisms as appear in their work will continue to be enjoyed for their own merit.

CARL CHRISTIAN DAUTERMAN

CLARE LE CORBEILLER

22. MacAlister, ed., *William Duesbury’s London Account Book 1751–1753*, pp. xvi, xxi, 10, 11, 40, 41, 47.

23. Tapp, *English Ceramics Circle, Transactions*, II, no. 6, 1939, p. 57.

24. Wedgwood provides a glimpse of the Chelsea factory in 1765, in a letter to his brother John written in late July: “there is one Jinks who was a gilder in enamel at the Chelsea works, now is at Bow China works; if it would not be too tedious I wish you would buy a creamcolour enamelled cream Ewer and get Jinks to gild all the spaces but the flowers &c and burn the gold in . . . I believe it is neither a secret or very curious art for Women only are employed in it at Chelsea. . . .” (*The Selected Letters of Josiah Wedgwood*, ed. Finer and Savage, p. 36).

## 130 Scent Bottle: Fountain

H. 3 (7.7); W.  $2\frac{7}{8}$  (7.4); D.  $1\frac{1}{4}$  (3.2).

THE BOTTLE is modeled as a dolphin fountain with a white and gold basin formed as a shell. The neck of the bottle consists of entwined dolphins, one ascending, the other descending, flanked by green aquatic plants. A foliated gilded metal mount encircles the lip. The dolphins are tinted with pastel tones of blue, yellow, and rose. A short stem of coral held in the mouth of the uppermost dolphin forms the stopper (a replacement), and blue water gushes from the mouth of the lower. Painted within the irregularly shaped hollow base is a spray of pale blue and iron-red flowers.

Unmarked.

"Girl-in-a-Swing" factory at Chelsea, dating from about 1751-1754.

A case for distinguishing between the products of Sprimont's Chelsea factory and the so-called "Girl-in-a-Swing" porcelains was presented in a paper by Arthur Lane and Robert Charleston, delivered before the English Ceramic Circle on November 19, 1960, and published in 1962 in the *Transactions* of that organization. Since 1961, the probable existence of two separate factories at Chelsea has been generally recognized. The dates 1751-1754 are based on the opinion of Lane and Charleston that a rival factory, although established in 1749, was not in full production until 1751. With respect to scent bottles, the possibility of other, still unnamed factories is being explored as this goes to press (see Introduction).

The model is in the collection of Irwin Untermyer, New York (Hackenbroch, *Chelsea and Other English Porcelain in the Irwin Untermyer Collection*, pl. 64, fig. 81). Another, from the collection

of Otto and Magdalena Blohm, Hamburg and Caracas, was sold at Sotheby's, London, April 24-25, 1961, lot 268 (illustrated in catalogue, listed as Chelsea).

A related model, substituting fish for dolphins, from the collection of R. W. M. Walker, was sold at Christie's, London, July 19, 1945, lot 269. Another, from the collection of Stewart Granger, was sold at Christie's, London, May 20, 1963, lot 100 (illustrated in catalogue, listed as Chelsea).





## 131 Double Scent Bottle: Doves

H.  $2\frac{3}{4}$  (6.7); W.  $2\frac{1}{4}$  (5.7); Diam. of base  $1\frac{1}{8}$  (2.7).

THE DOUBLE bottle is modeled as two billing doves, the right wing shoulder of each surmounted by a chained stopper shaped as a butterfly and mounted in gold. The birds are colored pale blue, flecked with russet-brown, their wings barred with yellow, white, violet, brown, and green. Sprigs of mottled green and yellow leaves supporting a single rose at the rear are applied to the tree stump. The base is painted with sprigs of yellow and deep pink roses, which are repeated inside the foot, together with small garnet-red blossoms.

Unmarked.

"Girl-in-a-Swing" factory at Chelsea, dating from about 1751-1754.

Formerly in the collection of Baroness C. G. von Seidlitz, Paris.

A similar scent bottle is in the Joicey Bequest at the London Museum (see Bryant, *The Chelsea Porcelain Toys*, pl. 3, no. 6; others in the collections of F. T. Galsworthy and Mrs. A. E. Marlow are also mentioned). The model is also found in the Rous Lench Collection (Mackenna, *Chelsea Porcelain, the Red Anchor Wares*, pl. 76, fig. 151); and in the collections of Irwin Untermyer, New York (Hackenbroch, *Chelsea and Other English Porcelain in the Irwin Untermyer Collection*, pl. 63, fig. 83); and R. W. M. Walker (King, *Chelsea Porcelain*, pl. 43, fig. 3).

A comparable example from the collection of Mrs. K. Marlow was sold at Christie's, London, June 29, 1937, lot 37, while one from the collection of J. P. Morgan, New York, was sold at Parke-Bernet, New York, January 6-8, 1944, lot 456 (illustrated in catalogue). Another example, from the collection of Sir Bernard Eckstein, was sold at



Sotheby's, London, March 29, 1949, lot 108 (illustrated in catalogue, pl. xxiv). One from the collection of Oscar Dusendschön, Geneva, was sold at Sotheby's, London, December 6, 1960, lot 12 (illustrated in catalogue). Two examples owned by Otto and Magdalena Blohm, Hamburg and Caracas, were sold at Sotheby's, London, April 24-25, 1961, lot 266 (illustrated in catalogue, pl. v, listed as Chelsea), and October 9-10, 1961, lot 514 (illustrated in catalogue, pl. v, listed as Chelsea). A bottle from the Stewart Granger Collection was sold at Christie's, London, May 20, 1963, lot 84 (illustrated in catalogue, pl. viii, listed as Chelsea). Another, formerly in the collection of Mrs. Meyer Sassoon, was sold from the collection of Mrs. Derek Fitzgerald at Sotheby's, London, October 12, 1965, lot 49 (illustrated in catalogue). One from the collection of Mrs. Gay Claude Leigh was sold at Sotheby's, London, April 4, 1966, lot 45 (illustrated in catalogue).

For a note on Chelsea vs. Girl-in-a-Swing porcelain, see under No. 130.

## 132 Scent Bottle: Venus and Cupid

H.  $3\frac{1}{16}$  (7.9); W.  $1\frac{1}{2}$  (3.8).

THE BOTTLE is modeled as a flower-encrusted clock, flanked at the left by a standing figure of Venus in a loose yellow robe and at the right by Cupid pointing to the dial, on which the hands point to the hour of twelve. Between the figures is a seated Dalmation puppy. All rest upon a low, square platform, the arched sides of which are inscribed in black: L'HEURE DU BERGER FIDELLE. A single rose, set in a gold mount with chain, forms the stopper. The underside of the base is painted with green pebblework.

Unmarked.

"Girl-in-a-Swing" factory at Chelsea, dating from about 1751-1754.

Formerly in the collection of Baroness C. G. von Seidlitz, Paris.

The model is found in the Franks Collection in the British Museum, and in the Schreiber Collection in the Victoria and Albert Museum, London (Rackham, *Catalogue of the Schreiber Collection*, I, pl. 23, fig. 242; it is also illustrated in Bryant, *The Chelsea Porcelain Toys*, pl. 19, fig. 2). Other examples are in the collection of Frau Cahn-Speyer, Vienna (see Braun in *Kunst und Kunsthandwerk*, XVIII, 1915, p. 67, fig. 36), and in the Irwin Untermyer Collection, New York (Hackenbroch, *Chelsea and Other English Porcelain in the Irwin Untermyer Collection*, pl. 66, fig. 137).

Bryant (*op. cit.*, p. 24) refers to a Mennecy bottle of similar design as having appeared in the Christie's catalogue for March 17, 1892, lot 371. The reference, however, is erroneous, as the item does not appear in the catalogue cited. A Chelsea example, from the collection of Francis Ayerst, was sold at Christie's, London, on August 1, 1916, lot 144, and another on April 18, 1923, lot 27. Another, from the collection of Lady Binning (formerly belonging to Mrs. W. S. Salting), was sold at Christie's, London, May 6, 1930, lot 3. A simi-



lar scent bottle from the collection of Otto and Magdalena Blohm, Hamburg and Caracas, was sold at Sotheby's, London, July 4-5, 1960, lot 9 (illustrated in catalogue, pl. 1). A comparable example, formerly in the collection of Mrs. Meyer Sassoon, was sold from the collection of Mrs. Derek Fitzgerald at Sotheby's, London, October 12, 1965, lot 20 (illustrated in catalogue), and another, from the collection of Mrs. Gay Claude Leigh was sold at Sotheby's, London, April 4, 1966, lot 42 (illustrated in catalogue).

The example in the British Museum has a rococo pedestal about as high as the bottle itself; the arched base suggests that No. 132 must have originally been supplied with such a pedestal.

The model is among those ascribed to the "Girl-in-a-Swing" factory by Lane and Charleston in their definitive study of this group of porcelains (*English Ceramic Circle Transactions*, V, Part 3, 1962, pl. 136, a).

The presence of an inscription in French, and pale yellow in the costume are features that may associate No. 132 with a group newly defined by Kate Foster, tentatively called "Category II" (see Introduction).

## 133 Scent Bottle: Masked Figure

H.  $3\frac{3}{8}$  (8.6); W.  $1\frac{5}{16}$  (3.0); D.  $1\frac{1}{8}$  (2.9).

THE BOTTLE is modeled as a seated maiden wearing a black harlequin mask, a low-cut pale yellow bodice, pink skirt, and flowered white underskirt. With her right hand, she plucks at a bunch of grapes above her head, while, with her left, she holds a yellow basket filled with grapes in her lap. The low round base is inscribed in orange-red: POUR MON AMOUR. The gold-mounted finial is in the form of a multicolored bird pecking at grapes cupped in leaves. A yellow-green pebblework pattern surrounding a single rose is painted within the base.

Unmarked.

"Girl-in-a-Swing" factory at Chelsea, dating from about 1751-1754.

Similar scent bottles are in the Hamburg Museum; the Joicey Bequest at the London Museum; and the Schreiber Collection in the Victoria and Albert Museum, London (Bryant, *The Chelsea Porcelain Toys*, pl. 23, fig. 1; also Rackham, *Catalogue of the Schreiber Collection*, I, pl. 24, fig. 244). Other examples are in the collection of Frau Cahn-Speyer, Vienna (see Braun in *Kunst und Kunsthandwerk*, XVIII, 1915, p. 74, fig. 64), and Irwin Untermyer, New York (Hackenbroch, *Chelsea and Other English Porcelain in the Irwin Untermyer Collection*, pl. 71, fig. 167).

"A Chelsea scent-bottle formed as a lady with a basket of grapes, with a bird and grape stopper" was sold at Christie's, London, June 26, 1906, lot 41. An example from the collection of Lady Binning (formerly in the collection of Mrs. W. S. Salting) was sold at Christie's, London, May 6, 1930, lot 6; another in the same sale, lot 7, is similar to No. 133 in that the figure wears a mask. A comparable scent bottle from the collection of J. P. Morgan, New York, was sold at Parke-Bernet, New York, January 6-8, 1944, lot 458 (illustrated in catalogue). One from the collection of



Sir Bernard Eckstein was sold at Sotheby's, London, March 29, 1949, lot 107 (illustrated in catalogue, pl. xxiv). Another, from the collection of Otto and Magdalena Blohm, Hamburg and Caracas, was sold at Sotheby's, London, July 4-5, 1960, lot 14 (illustrated in catalogue, pl. 11). Similar examples from the collections of Mrs. Derek Fitzgerald (formerly in the collection of Mrs. Meyer Sassoon) and Mrs. Gay Claude Leigh were sold at Sotheby's, London, October 12, 1965, lot 8 (illustrated in catalogue), and April 4, 1966, lot 41 (illustrated in catalogue).

The model is among those ascribed to the "Girl-in-a-Swing" factory by Lane and Charleston in their pioneering study of this group of porcelains (*English Ceramic Circle Transactions*, V, Part 3, 1962, pl. 136, a).

The presence of a single rose under the base, an inscription in French, and pale yellow in the costume are features which No. 133 shares with a group newly defined by Kate Foster, tentatively called "Category II" (see No. 132 and Introduction).

## 134 Double Scent Bottle: Monkeys

H.  $2\frac{1}{4}$  (5.7); W.  $1\frac{3}{4}$  (4.5); D.  $1\frac{1}{4}$  (3.2).

THE LARGER bottle is modeled as a seated brown monkey holding a rose in its right forepaw and with its head forming the stopper. Attached to its back by means of black straps over the shoulders is a pale yellow basket, containing an infant monkey; this is a second bottle, the head forming the stopper. The rim of the basket is studded with miniature flowers. The translucent domed base is painted with violet, orange, and pale blue sprigs, repeated in part inside the base, where they are accompanied by blue harebells and a yellow rose. The base is edged with serrated gilding. A small chain and foliated gold mounts join the stoppers to the bodies.

Unmarked.

Chelsea, dating from the red anchor period, 1752–1758.

A similar model is in the Franks Collection in the British Museum (see Bryant, *The Chelsea Porcelain Toys*, pl. 5, no. 4; an example in the collection of F. T. Galsworthy is also mentioned). Others are in the collection of Frau Cahn-Speyer, Vienna (see Braun in *Kunst und Kunsthandwerk*, XVIII, 1915, p. 75, fig. 65), and Irwin Untermyer, New York (Hackenbroch, *Chelsea and Other English Porcelain in the Irwin Untermyer Collection*, pl. 62, fig. 92).

A scent bottle of closely corresponding description, presented by Adolph Weil, was sold at the British Red Cross sale at Christie's, London, April 12, 1915, lot 19. A comparable model from the collection of John Henry Taylor, Newstead, Birstall, Leicester, was sold at Sotheby's, London, November 11, 1930, lot 97 (illustrated in catalogue, pl. III). One from an anonymous collection was sold at Sotheby's, London, February 17, 1948, lot 89 (illustrated in catalogue), and another, also from an anonymous collection, was sold at Chris-

tie's, London, April 13, 1959, lot 98 (illustrated in catalogue). A similar example, from the collection of Otto and Magdalena Blohm, Hamburg and Caracas, was sold at Sotheby's, London, July 4–5, 1960, lot 30 (illustrated in catalogue, frontispiece). Two others, formerly in the collection of Mrs. Meyer Sassoon, were sold from the collection of Mrs. Derek Fitzgerald at Sotheby's, London, May 4, 1965, lot 47, and October 12, 1965, lot 52 (both illustrated in the catalogues).

In a letter to the writer, dated June 19, 1967, Robert J. Charleston pointed out the existence of a variant form of this model, apparently representing the "Girl-in-a-Swing" factory version (illustrated in Hackenbroch, *op. cit.*, pl. 62, fig. 93, as Chelsea).



## 135 Double Scent Bottle: Cupid

H.  $2\frac{3}{4}$  (7.0); W.  $1\frac{1}{16}$  (3.7); D.  $1\frac{1}{16}$  (3.7).

THE DOUBLE bottle is modeled as Cupid, seated with a pair of billing gray doves in his lap and a white and gold bow under his left arm. He is colored white, touched with pale flesh tints. The head serves as the stopper for the principal bottle. A marbled brown quiver hanging upon his back serves as the second bottle, its porcelain stopper tinted to represent the multicolored feathers of arrows. The domed base is translucent, edged with serrated gilding and painted inside and out with blossoms in rose, powder-blue, yellow, and iron-red. The foliated neck mounts are of gold.

Unmarked.

Chelsea, dating from the red anchor period, 1752–1758.

Formerly in the collection of Baroness C. G. von Seidlitz, Paris.

Comparable examples are recorded in the Franks Collection in the British Museum (Bryant, *The Chelsea Porcelain Toys*, pl. 10, no. 1), and in the collection of Irwin Untermyer, New York (Hackenbroch, *Chelsea and Other English Porcelain in the Irwin Untermyer Collection*, pl. 66, fig. 130).

A comparable bottle from the collection of Emma Budge, Hamburg, was sold at P. Graupe, Berlin, September 27–29, 1937, lot 697. Another in the collection of Otto and Magdalena Blohm, Hamburg and Caracas, was sold at Sotheby's, London, October 9–10, 1961, lot 507 (illustrated in catalogue, pl. iv). It passed into the Stewart Granger Collection, London, and was sold at Christie's, London, May 20, 1963, lot 58 (illustrated in catalogue, pl. v). Another, from the collection of Mrs. Meyer Sassoon, was later sold from the collection of Mrs. Derek Fitzgerald at Sotheby's, London, October 12, 1965, lot 35 (illustrated in catalogue).



## 136 Scent Bottle: Pug Dog

H. 2  $\frac{5}{8}$  (6.7); W. 2 (5.1); D. 1  $\frac{5}{8}$  (3.4).

THE BOTTLE is modeled as a seated pug dog, wearing a high collar, the body delicately penciled in gray, the face masked in black. The oval domed base with a gilded rim is painted with three floral sprays in bright blue, iron-red, and garnet, repeated on the underside where they surround a yellow marguerite. Mounts of gilt metal form a collar around the dog's neck.

Unmarked.

Chelsea, dating from the red anchor period, 1752–1758.

Similar examples are in the Franks Collection in the British Museum, London, the Schreiber Collection in the Victoria and Albert Museum, London (Rackham, *Catalogue of the Schreiber Collection*, I, pl. 24, fig. 241), and in the Irwin Untermyer Collection, New York (Hackenbroch, *Chelsea and Other English Porcelain in the Irwin Untermyer Collection*, pl. 64, fig. 80).

Three "Chelsea porcelain scent-bottles, modelled as pug-dogs" from the Lady Dorothy Nevill Collection were sold at Christie's, London, July 1, 1913, lot 11. Two examples from the collection of Otto and Magdalena Blohm, Hamburg and Caracas, were sold at Sotheby's, London, July 4–5, 1960, lot 27 (illustrated in catalogue, pl. III) and October 9–10, 1961, lot 519 (illustrated in catalogue, pl. v). A comparable scent bottle from the collection of Oscar Dusendschön, Geneva, was sold at Sotheby's, London, December 6, 1960, lot 13 (illustrated in catalogue). Another, from the collection of Mr. and Mrs. James MacHarg was sold at Sotheby's, London, May 22, 1962, lot 158 (illustrated in catalogue). A pug dog, formerly in the collection of Mrs. Meyer Sassoon, was sold from the collection of Mrs. Derek Fitzgerald at Sotheby's, London, October 12, 1965, lot 51 (illustrated in catalogue). Another, from the collection of Mrs. Gay Claude Leigh was sold at

Sotheby's, London, April 4, 1966, lot 49 (illustrated in catalogue, listed as *Girl-in-a-Swing*).

For a note on Chelsea vs. *Girl-in-a-Swing* porcelain, see under No. 130, and Introduction.



## 137 Scent Bottle: Cluster of Plums

H.  $2\frac{1}{16}$  (6.5); W.  $1\frac{3}{8}$  (3.5); D.  $1\frac{3}{8}$  (3.5).

THE BOTTLE is modeled as a leafy cluster of five damson plums hanging from a single stem, the fruit delicately tinted with areas of rose-violet and milky blue, and interspersed with yellow-green pointed leaves. A russet-brown stem forms the neck of the bottle, which is fitted with a foliated gold mount and, around the lip, a chained stopper in the form of a twig.

Unmarked.

Chelsea, dating from the red anchor period, 1752–1758.

Formerly in the collection of Thelma Chrysler Foy, New York (sold at Parke-Bernet, New York, May 15, 1959, lot 108).

An identical model is in the Franks Collection at the British Museum (see Bryant, *The Chelsea Porcelain Toys*, pl. 12, no. 6). Bryant (*op. cit.*, p. 66), writing in 1925, commented that “the same model is found in Battersea Enamel.”

A similar bottle from the collection of Stewart Granger was sold at Christie’s, London, May 20, 1963, lot 104 (illustrated in catalogue).

For other bottles in the form of fruit, see Nos. 138 A–C and 139.



## 138 A-C Three Scent Bottles: Peaches

138 A: H.  $2\frac{1}{2}$  (6.3); D.  $1\frac{1}{16}$  (4.0).

138 B: H.  $2\frac{7}{16}$  (6.2); D.  $1\frac{5}{8}$  (4.2).

138 C: H.  $2\frac{7}{16}$  (5.6); D.  $1\frac{1}{16}$  (4.0).

THE BOTTLES appear to have been formed in a common mold, and each is shaped as a firm, round fruit surmounted by a cluster of leaves issuing from a thick stem that serves as the neck and is fitted with a serrated gold mount. Minor details formed by hand and attached with slip consist of smaller fruits of variable size and shape resting upon the shoulder of each, and a bent tendril descending from stem to shoulder. No. 138 A is delicately colored with areas of lavender and cream, with yellowish-green leaves and a miniature fruit of the same color. It is fitted with a serrated gold rim mount, chained to a stopper in the form of a short leafy twig. No. 138 B is of a golden plum-like color with broad areas vertically penciled in mauve partially revealing the light ground. The miniature fruit and leaves are green and the foliated gold mount at the lip is fitted with a porcelain stopper formed as two billing birds. No. 138 C is pale greenish white, delicately tinted with patches of puce and fitted with a gold rim mount and a gold stopper of ribbed dome shape. As on No. 138 A, the small fruit and leaves are yellowish green.

Unmarked.

Chelsea, dating from the red anchor period, 1752–1758.

The model is found in The Metropolitan Museum of Art, New York (gift of J. Pierpont Morgan, acc. no. 17.190.1732).

“A Chelsea scent-bottle from an unidentified collection, formed as a peach, with a bird stopper” was sold at Christie’s, London, June 26, 1906, lot 29. Another, also from an unidentified collection, was sold at Christie’s, London, May 30, 1960, lot 129 (illustrated in catalogue). An example from the collection of Stewart Granger was sold at Christie’s, London, May 20, 1963, lot 103 (illustrated in catalogue). An additional bottle from the collection of Mrs. Derek Fitzgerald (formerly in the collection of Mrs. Meyer Sassoon) was sold at Sotheby’s, London, October 12, 1965, lot 27 (illustrated in catalogue).

For other bottles in the form of fruit in this collection, see Nos. 137 and 139.





## 139 Scent Bottle: Apple

H.  $3\frac{1}{8}$  (8.0); W.  $1\frac{3}{4}$  (4.5).



THE BOTTLE is shaped as an apple, with a cluster of small leaves and fruit around the neck, and a green twig forming a stopper. It is painted pale greenish white, mottled with puce and red. The stopper is attached by a chain to a foliated gold mount.

Unmarked.

Chelsea, dating from the red anchor period, 1752–1758.

Formerly in the collection of Mrs. K. Marlow (sold at Christie's, London, May 6, 1930, lot 62).

The apple, a form infrequently found in Chelsea porcelain, is represented in the collections of Mrs. Meyer Sassoon (Blunt, *The Cheyne Book of Chelsea China and Pottery*, pl. 27, fig. 42), and Irwin Untermyer, New York (Hackenbroch, *Chelsea and Other English Porcelain in the Irwin Untermyer Collection*, pl. 64, figs. 147, 148).

In addition to its use for scent bottles, the apple shape was also employed at Chelsea for sweetmeat boxes. An example is illustrated in Savage, *18th-Century English Porcelain*, pl. 11, a.

For other bottles in the form of fruit in this collection, see Nos. 137 and 138 A–C.

## 140 Double Scent Bottle: Hound and Vase

H.  $3\frac{1}{16}$  (7.8); W. 2 (5.1).

THE DOUBLE bottle is modeled as a recumbent greyhound (whose head serves as a stopper) beside an ovoid vase. The latter is painted with a nosegay of roses and buttercups between a gilded stripe around the shoulder and gilded gadroons above the flaring foot. Its stopper is a songbird perched upon a crown. Each stopper is attached by a fine chain to a gold mount of foliate design. The vessels stand upon a domed base painted with sprigs, with dentate gilding around the rim. The hollow underside is painted with a bouquet of roses.

Unmarked.

Chelsea, dating from the late red anchor period, 1755-1758.

A comparable example is in the Franks Collection at the British Museum (see Bryant, *The Chelsea Porcelain Toys*, pl. 5, no. 3; others in the collections of Mrs. A. E. Marlow and Dr. and Mrs. H. Bellamy Gardner are also mentioned). Still others are in the collections of Frau Cahn-Speyer, Vienna (see Braun in *Kunst und Kunsthandwerk*, XVIII, 1915, p. 74, fig. 64), and Irwin Untermyer, New York (Hackenbroch, *Chelsea and Other English Porcelain in the Irwin Untermyer Collection*, pl. 63, fig. 88).

"A scent-bottle, with a greyhound and a vase" was sold at Christie's, London, March 24, 1881, lot 16. Another, from the collection of Sir Julian Goldsmid, was sold at Christie's, London, June 9, 1896, lot 640, and one from an unidentified collection was sold at Christie's, London, on March 29, 1911, lot 71. An example from the Alfred Trapnell sale was sold at Christie's, London, March 16, 1914, lot 129. A scent bottle from the collection of Mrs. K. Marlow was sold at Christie's, London,



June 29, 1937, lot 36. Another, from the collection of J. P. Morgan, New York, was sold at Parke-Bernet, New York, January 6-8, 1944, lot 452 (illustrated in catalogue). A comparable model from the collection of Stewart Granger was sold at Christie's, London, May 20, 1963, lot 65 (illustrated in catalogue, pl. v). Another, from the collection of Mrs. Derek Fitzgerald (formerly in the collection of Mrs. Meyer Sassoon) was sold at Sotheby's, London, October 12, 1965, lot 36 (illustrated in catalogue).

## 141 Double Scent Bottle: Monkeys in a Flask

H.  $2\frac{3}{8}$  (7.4); W.  $1\frac{7}{8}$  (4.8); D. 1 (2.5).

THE DOUBLE bottle is modeled as a pear-shaped flask molded with gilded rococo scrolls. One mouth is fitted with a stopper in the form of a monkey's head wearing a conical yellow hat. The head and shoulders of a gray-brown monkey project at one side, the head again serving as a stopper. Three cartouches of pale blue, puce, and iron-red blossoms are painted on the rococo-molded exterior, which is heightened with gilding. Within the hollow foot is a painted nosegay of chalky blue asters and yellow roses. The foliated neck mounts are of gold.

Unmarked.

Chelsea, dating from the late red anchor period, 1755-1758.

A comparable model is in the Franks Collection at the British Museum (Bryant, *The Chelsea Porcelain Toys*, pl. 5, no. 2). Another was in the collection of Mrs. Meyer Sassoon, London (Blunt, *The Cheyne Book of Chelsea China and Pottery*, pl. 28, fig. 23, no. 4). A similar example is in the collection of Irwin Untermyer, New York (Hackenbroch, *Chelsea and Other English Porcelain in the Irwin Untermyer Collection*, pl. 63, fig. 91; formerly in the collection of Frau Cahn-Speyer, Vienna).

A comparable double scent bottle from an anonymous collection was sold at Sotheby's, London, February 17, 1948, lot 75 (illustrated in catalogue).



## 142 Scent Bottle: Cupid as Sculptor

H.  $3\frac{3}{4}$  (8.3); W.  $1\frac{5}{8}$  (4.1); D.  $1\frac{1}{4}$  (3.2).

THE BOTTLE is modeled as Cupid, seated, wearing a soft turquoise-green hat with upturned brim, and a loose drapery across his loins. He works at a female portrait bust in white with mallet and chisel in his right and left hands, respectively. Over his left shoulder is slung a quiver of arrows, the strap inscribed in deep red *TOUTES LES PARTIES SONT CHARMANTES*. Behind the figure rises a truncated tree stump, encrusted with small flowers, and fitted with a chained stopper in the form of a small bouquet. Hanging at the back of the stump is a portfolio with an iron-red cover. On the underside of the hollow base is a gilded floral spray. A small chain and foliated metal mount join the stopper to the body.

Unmarked.

Chelsea, dating from the gold anchor period, 1758–1765.

An example of this figure is in the collection of Irwin Untermyer, New York (Hackenbroch, *Chelsea and Other English Porcelain in the Irwin Untermyer Collection*, pl. 66, fig. 141). Another, from the collection of Mrs. Derek Fitzgerald (formerly in the collection of Mrs. Meyer Sassoon) was sold at Sotheby's, London, May 4, 1965, lot 13 (illustrated in catalogue).

The subject of this scent bottle was apparently suggested by a contemporary engraving, which in turn derived from one of eight panels depicting children as allegories of the Arts and Sciences, painted by Boucher. The originals were commissioned by Mme de Pompadour for a small octagonal boudoir in the Château de Crécy about 1751–1753, now in the Frick Collection, New York (see *The Frick Collection*, III, pl. LXXII). It is probable that engravings from these Boucher subjects were available in England at about the time these bottles were made. Cartoons were pre-



pared for five of the panels, reproduced as oval tapestries for chair backs, made at the Gobelins factory in the mid-eighteenth century. A set is now at the Henry E. Huntington Library and Art Gallery, San Marino, California (Wark, *French Decorative Art in the Huntington Collection*, figs. 16 and 17). Similar subjects, though not so close in spirit as the Boucher scenes, were engraved by Gravelot during his period of residence in England about 1734–1754 (see Guérinet, *Vignettes de Gravelot*, pl. 4).

## 143 A,B Two Scent Bottles: Cupid at an Altar

143 A: H.  $3\frac{1}{4}$  (8.3); W.  $1\frac{1}{4}$  (3.2).

143 B: H.  $3\frac{3}{8}$  (8.6); W.  $1\frac{3}{8}$  (3.5).

EACH bottle is modeled as a cherub at an altar, placing a wreath upon a heart. The figure wears a light drapery around his waist, and across one shoulder a banderole enameled white. On No. 143 A this is inscribed: IL A SA RECOMPENSE. The altar is gilded with stryils and stylized rosettes. A tree stump (which forms the bottle proper) blends into the figure, and tinted miniature blossoms are applied to it as they are to the flat circular base. A floral stopper is chained to the plain gold rim mount.



No. 143 B differs in that the banderole is inscribed: VOUS LE MERITEZ. The altar is covered with yellow and rose drapery, and the pattern of the gilding at its base is a floral trellis. A cluster of orange-red fruit surmounts the stopper, which is mounted with gilded metal.

Unmarked.

Chelsea, dating from the gold anchor period, 1758-1765.

A similar bottle was in the collection of Frau Cahn-Speyer, Vienna (see Braun in *Kunst und Kunsthandwerk*, XVIII, 1915, p. 72, fig. 55). Another is in the collection of Irwin Untermyer, New York (Hackenbroch, *Chelsea and Other English Porcelain in the Irwin Untermyer Collection*, pl. 66, fig. 122).

A comparable example was sold from an unidentified collection at Christie's, London, December 18, 1922, lot 35. Another was sold from the collection of Mrs. Derek Fitzgerald (formerly in the collection of Mrs. Meyer Sassoon) at Sotheby's, London, May 4, 1965, lot 9 (illustrated in catalogue).

## 144 Scent Bottle: Dovecote

H. 3  $\frac{3}{8}$  (9.2); W. 1  $\frac{5}{8}$  (3.5); D. 1  $\frac{1}{4}$  (3.2).

THE BOTTLE is modeled as a dovecote of three stories, the yellow roofs suggesting a pagoda. From the various arched and grilled doors emerge the heads and foreparts of small pale blue and yellow-breasted songbirds. At the base are a recumbent white lamb and a speckled beige hen with three yellow chicks, one under her wing. There are twelve birds in all including a blue-gray one perched upon the stopper. A pale lavender ramp rises at one side of the structure, forming a balcony at the second story. The underside is gilded with a floral sprig and serrated border. The stopper, neck, and base are gold-mounted.

Unmarked.

Chelsea, dating from the gold anchor period, 1758–1765.

Comparable examples are in the Bloomfield Moore Collection in the Philadelphia Museum of Art (see Barber, *Artificial Soft Paste Porcelain*, p. 24, fig. 36), and in the Victoria and Albert Museum, London.

Other examples are in the collections of A. H. S. Bunford (Honey, *Old English Porcelain*, pl. 23, h); Frau Cahn-Speyer, Vienna (Braun in *Kunst und Kunsthandwerk*, XVIII, 1915, p. 74, no. 61); Mrs. Meyer Sassoon, London (Blunt, *The Cheyne Book of Chelsea China and Pottery*, pl. 27, no. 4, fig. 37; also illustrated in Bryant, *The Chelsea Porcelain Toys*, pl. 19, no. 4); and Irwin Untermyer, New York (Hackenbroch, *Chelsea and Other English Porcelain in the Irwin Untermyer Collection*, pl. 63, fig. 82; formerly in the Bellamy Gardner Collection).

According to Bryant, *op. cit.*, p. 19, a comparable example was sold at Christie's, London, March 24, 1881, lot 17. Another, from the Lady Dorothy Nevill Collection, was sold at Christie's, London, July 1, 1913, lot 12. A similar bottle, from

the collection of Mrs. K. Marlow, was sold at Christie's, London, June 29, 1937, lot 39. Another was sold from the J. P. Morgan Collection, New York, at Parke-Bernet, New York, March 22–25, 1944, lot 456 (illustrated in catalogue). A scent bottle from the Stewart Granger Collection was sold at Christie's, London, May 20, 1963, lot 62 (illustrated in catalogue, pl. v); another, mentioned above as formerly in the collection of Mrs. Meyer Sassoon, was sold from the collection of Mrs. Derek Fitzgerald at Sotheby's, London, October 12, 1965, lot 10 (illustrated in catalogue).



## 145 Scent Bottle: Apollo and Daphne

H.  $3\frac{13}{16}$  (9.4); W.  $1\frac{3}{16}$  (3.0); D.  $1\frac{1}{4}$  (3.2).

THE BOTTLE is modeled as Apollo and Daphne, the red-berried foliage into which Daphne is being metamorphosed forming the neck and stopper. Daphne wears a loose flowered robe lined with yellow, and Apollo a cloak of turquoise and rose, edged with gold. A banderole supporting Apollo's copper-red quiver is inscribed in iron-red: EVI-TEZ SON SORT. The base is strewn with molded and applied flowers, and on the underside displays an etched gold floral spray with dentate turquoise border.

Unmarked.

Chelsea, dating from the gold anchor period, 1758-1765.

Formerly in the collection of Baron Max von Goldschmidt-Rothschild, Frankfurt am Main.

The model is represented in the Franks Collection at the British Museum (Hobson, *Catalogue of the Collection of English Porcelain*, no. 133). Other examples are in the collections of Lt.-Col. G. B. Croft Lyons; R. von Hirsch (Bryant, *The Chelsea Porcelain Toys*, pl. 28, no. 6); and Irwin Untermyer, New York (Hackenbroch, *Chelsea and Other English Porcelain in the Irwin Untermyer Collection*, pl. 67, fig. 188).

An example formerly in the collection of Mrs. Meyer Sassoon was sold from the collection of Mrs. Derek Fitzgerald at Sotheby's, London, October 12, 1965, lot 31 (illustrated in catalogue).



## 146 A,B Pair of Sunflower Dishes

H. 2 $\frac{1}{16}$  (5.6); W. 6 (15.3); D. 5 (12.7).

EACH is modeled in the form of a cluster of flowers, with a gnarled green twig serving as a handle. The principal blossom is a large white and yellow sunflower with a pebbled aubergine-colored center; along one side appear multicolored blossoms and notched leaves in two shades of green. The rustic handle is entwined with a spiral ribbon. Although produced from the same mold, Nos. 146 A and B vary slightly in their painted detail.

No. 146 A is marked on the underside with an anchor painted in red over the glaze; No. 146 B is unmarked.

Chelsea, dating from 1752–1758.

Formerly in the collection of Mrs. de Trafford. Similar dishes were sold from the collections of A. H. Harris (Sotheby's, London, April 17, 1951,

lot 139 [illustrated in catalogue]); Mrs. Dudley Cory-Wright (Christie's, London, December 3, 1962, lot 83 [illustrated in catalogue]); and Selwyn Parkinson (Sotheby's, London, June 21, 1966, lot 155 [illustrated in catalogue]).

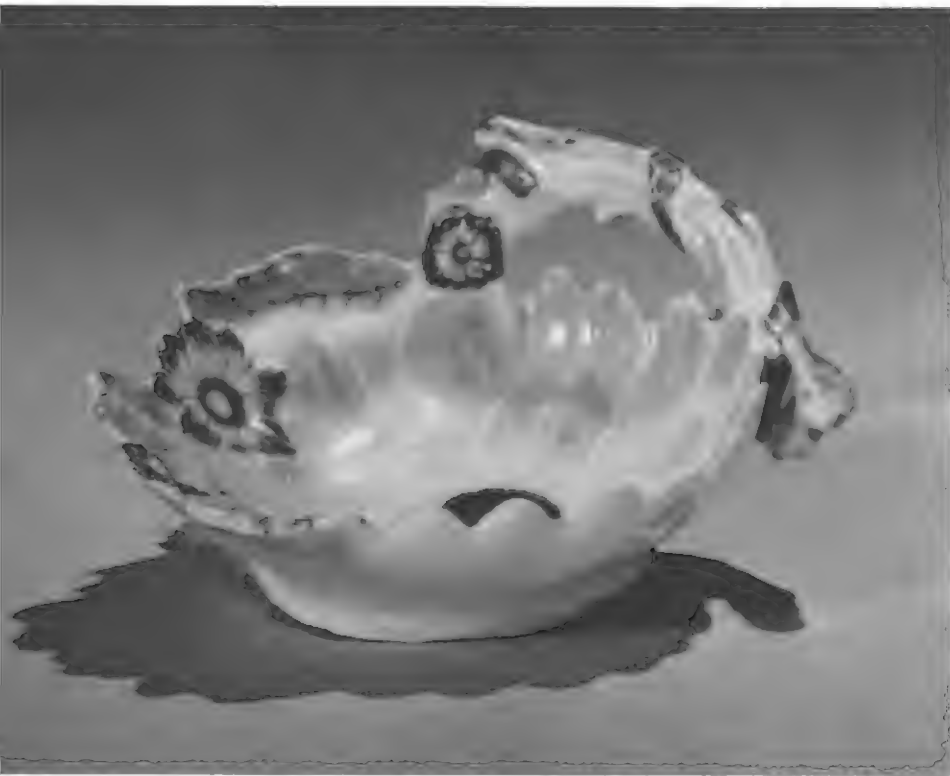
Very similar sunflower dishes were made at Longton Hall, examples of which are a pair from the collection of the Marquess of Exeter (sold Christie's, London, July 13, 1959, lot 73 [illustrated in catalogue]).

The function of this type of dish is made clear by an entry in the catalogue of the auction held at the Ford salesroom, London, March 10–27, 1755, for the Chelsea Porcelain Manufactory:

Third Day's Sale, March 12, 1755, no. 31: Four large sun flower leaves, and 4 sun flowers to ditto [for desert].







## 147 Sunflower Dish

H.  $1\frac{3}{4}$  (4.5); W.  $4\frac{1}{4}$  (10.8); D.  $3\frac{7}{8}$  (9.8).

THE DISH is almost identical to Nos. 146 A and B, but is smaller and differs in minor elements of modeling and color, as, for instance, in the heart of the main blossom, which is brown and aubergine.

Unmarked.

Chelsea, dating from 1752–1758.

A comparable dish from the collection of Mr. and Mrs. Sigmund J. Katz is illustrated in Savage, *18th-Century English Porcelain*, pl. 26 a. It bears a red anchor mark and is dated about 1755. The same model appears in the Lady Ludlow Collection at Luton Hoo as the stand for a sweetmeat dish (see Hayden, *Old English Porcelain, the Lady Ludlow Collection*, no. 144, pl. 61).

Sunflower dishes were used for dessert.

## 148 A,B Pair of Fig-Leaf Dishes

148 A: H.  $2\frac{3}{16}$  (5.6); W.  $8\frac{1}{16}$  (20.5);  
D.  $6\frac{3}{4}$  (17.2).

148 B: H.  $2\frac{3}{16}$  (5.6); W.  $7\frac{7}{8}$  (20.0);  
D.  $6\frac{3}{4}$  (17.2).

EACH is modeled in the form of a five-lobed leaf with a bowed handle in the form of a bent twig painted deep green. The interior is veined with pale puce, overlaid at the center by a small nose-gay, and the edges of the leaf are bordered with straw-yellow, grading to yellow-green. A leaf painted deep green appears under one of the lobes of No. 148 A.

Each is marked on the underside with an anchor, painted in red over the glaze.

Chelsea, dating from 1752-1758.

A comparable pair is in the Allen Collection at the Victoria and Albert Museum, London (catalogue no. 79).

The following appears in the catalogue of the auction held at the Ford salesroom, London, March 10-27, 1755, for the Chelsea Porcelain Manufactory:

Third Day's Sale, March 12, no. 88: A compleat service for desert, consisting of a large double leaf compotier, 2 vine leaf dishes, 2 large fine fig leaves, 4 small fig leaves, and 4 cabbage lettices.

See also Nos. 149 A and B.



## 149 A,B Pair of Fig-Leaf Dishes

149 A: H.  $2\frac{1}{4}$  (5.7); W. 8 (20.4); D.  $6\frac{3}{8}$  (16.2).

149 B: H.  $2\frac{1}{4}$  (5.7); W. 8 (20.4); D.  $6\frac{1}{2}$  (16.5).

EACH is of the same type as Nos. 148 A and B, but differs in that the ribs and veins are molded and painted yellow-green, while the borders are painted with graded tones of blue-green.

Each is marked on the underside with a small anchor, painted in red over the glaze. The glaze within the foot ring of No. 149 A shows the so-called "dry edge effect," or shrinkage, more characteristic of Worcester porcelain.

Chelsea, dating from 1752-1758.

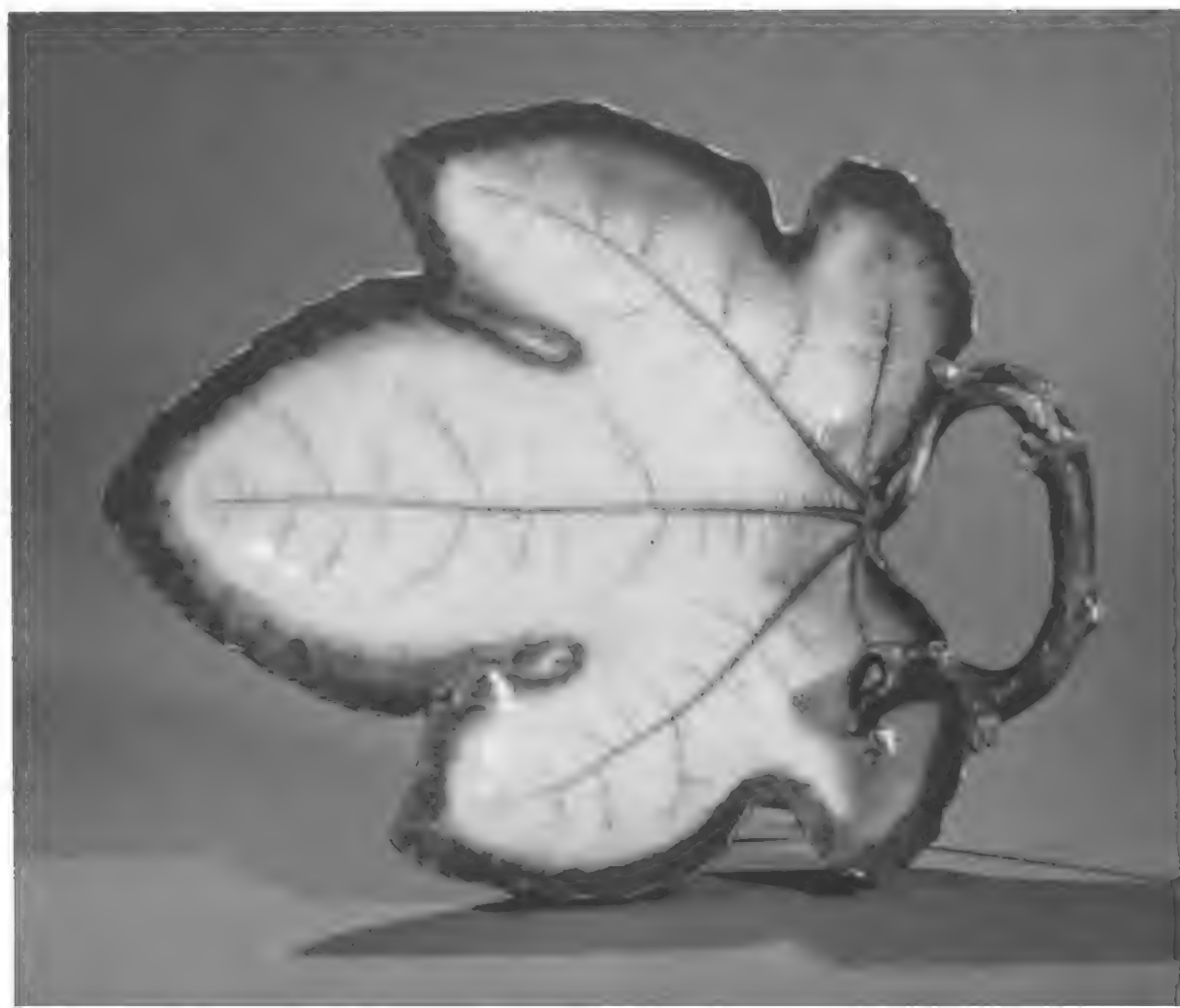
A similar type of dish was made at Worcester

(see a pair of leaf dishes from the collection of Selwyn Parkinson, sold at Sotheby's, London, June 21, 1966, lot 196 [illustrated in catalogue]).

The following appears in the catalogue of an auction held at the Ford salesroom, London, March 10-27, 1755, for the Chelsea Porcelain Manufactory:

Second Day's Sale, March 11, no. 41: Two small fig-leaves, and two fine cabbage lettices, for desert.

See also Nos. 148 A and B.



## 150 Cabbage-Leaf Bowl

H.  $3\frac{3}{4}$  (9.5); D.  $6\frac{1}{2}$  (16.5).

THE DEEP circular bowl has curved sides molded as overlapping cabbage leaves. Each leaf has a graduated green border fading to cream, and has a central rib, violet-rose in color, which extends to the foot ring where the same color appears in delicate streaks. The interior is painted with two sprigs and a nosegay including a pale lavender tulip and a russet-brown anemone.

Marked on the underside with an anchor, painted in red over the glaze, accompanied by three spur marks resulting from the firing of the glaze.

Chelsea, dating from 1752–1758.

This is an example of the “leaf-basons” mentioned from time to time in the various eighteenth century sale catalogues of Chelsea porcelain. The type was also made at Longton Hall. An example in the collection of H. M. the Queen Mother is illustrated in Tilley, *Teapots & Tea*, pl. LIV, no. 162, 4 a. Another is in the collection of J. J. Tupnell (illustrated in Mackenna, *Chelsea Porcelain, the Red Anchor Wares*, pl. 33, fig. 66).

A comparable pair from the collection of the Marquess of Exeter was sold at Christie's, London, July 13, 1959, lot 55 (illustrated in catalogue). A second pair from the collection of Robert O'Brien was sold at Sotheby's, London, April 7, 1964, lot 85 (illustrated in catalogue). A third pair, from an unidentified collection, was sold at Christie's, London, July 6, 1964, lot 25 (illustrated in catalogue).

The apparent prototype for such cabbage-leaf bowls existed in Meissen porcelain of 1745–1750



(see Rückert, *Meissener Porzellan, 1710–1810*, no. 693, pl. 161).

The following appears in the catalogue of the auction held at the Ford salesroom, London, March 10–27, 1755, for the Chelsea Porcelain Manufactory:

Third Day's Sale, March 12, no. 6: Four small cabbage leaves and a large cabbage leaf and bason.

## 151 Ivy-Leaf Dish

Diam.  $8\frac{1}{4}$  (21.0).

THE MOLDED border of this dish is formed by six heart-shaped jade-green leaves, with beet-red stems and veinings. The center is painted with strawberries, gooseberries, and a pear.

Marked on the underside with an anchor, painted in red over the glaze, accompanied by three spur marks resulting from the firing of the glaze.

Chelsea, dating from 1752-1758.

[342] For a similar example, differently painted, in the collection of William Bemrose, see Bemrose, *Bow*,

*Chelsea and Derby Porcelain*, pl. x. There is also one in the Glaisher Collection at the Fitzwilliam Museum, Cambridge, dated about 1752.

A very similar model, with coarser stems and leaves of rougher texture, was made at Longton Hall. An example from the collection of W. A. Evill is illustrated in the catalogue of the exhibition *English Pottery and Porcelain*, held at the Victoria and Albert Museum, London, 1948, pl. 74, fig. 338. A pair from the collection of W. H. Poole was sold at Sotheby's, London, October 16, 1956, lot 32 (illustrated in catalogue).



## 152 A-D Set of Four Cups and Saucers

Cup: H.  $2\frac{1}{2}$  (6.4).

Saucer: Diam.  $5\frac{1}{4}$  (13.4).

EACH has petal-fluted walls with scalloped and gilded rims; the cups are without handles. Each cup is painted on the exterior with two sprigs of flowers, and each saucer with a single sprig. Among the species represented are purple harebells, mignonettes, petunias, orange-red convolvulus, and yellow jonquils. The foliage is executed in variegated tones of soft green and yellow. Inside each cup is painted a single rose.

Each is marked on the underside with an anchor, painted in red over the glaze.

Chelsea, dating from 1752–1758.

The painted floral decoration is an English adaption of German (i.e., Meissen) floral subjects taken from illustrated botanical books. The result is naturalistic and highly decorative.

[343]



## 153 Cluster of Pea Pods

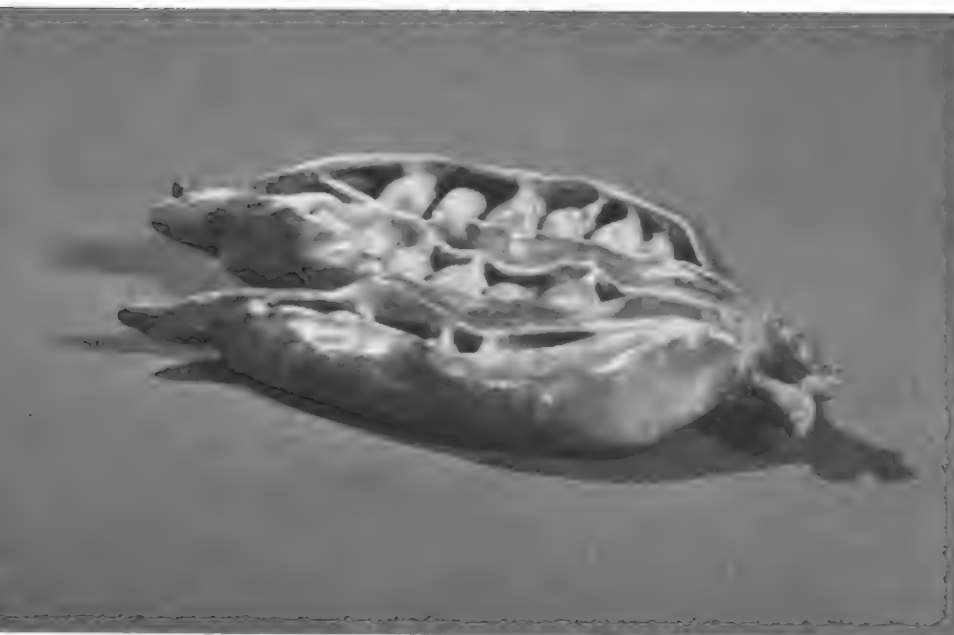
H.  $\frac{9}{16}$  (1.5); W.  $3\frac{11}{16}$  (9.4); D.  $1\frac{1}{2}$  (4.3).

THE GROUP consists of three pea pods, each burst open to reveal a row of close-set peas. The color is a dappled green, inclining to yellow within the pods.

Marked on the underside of one of the stems with an anchor, painted in red over the glaze.

Chelsea, dating from 1752–1758.

Individual pods are illustrated in Mackenna, *Chelsea Porcelain, the Red Anchor Wares*, pl. 77, fig. 155, where they are described as uncommon.



## 154 Fruit Dish

Diam.  $8\frac{1}{2}$  (21.6).

THIS circular dish with an indented turquoise rim is painted with cherries, peaches, and two brightly colored butterflies, these motifs running over from the cavetto onto the border.

Marked on the underside with an anchor, painted in red over the glaze.

Chelsea, dating from 1752–1758.

The type is represented at the Victoria and Albert Museum, London, by an example dated about 1745 (acc. no. C45-1944).

Decoration of this character is allied to the designs of "Sir Hans Sloane's Plants," after the owner of the Apothecaries' Herb Garden in Chelsea, but the effect here is not so botanically detailed. The term is slightly anachronistic since Sloane died in 1753, and botanical decoration

derived from garden plants became popular chiefly after 1756, the date of the completion of two folio volumes of colored illustrations, *Figures of Plants*, by Philip Miller, the Apothecaries' gardener. (The folios were not actually published until 1760.) While Chelsea painters often worked from the plants themselves, it is also possible to find exact counterparts for their decoration in Miller's illustrations. There was a scientific correctness about the designs by Miller, in that the insects represented were the actual species responsible for cross-pollinating the plants and fruit. By Sloane's will of July 20, 1749, his collection of books, manuscripts, coins, gems, other antiquities, and natural history specimens was bequeathed to the nation and became the nucleus of the British Museum.





## 155 A-C Set of Three Dessert Baskets

155 A and B: H. 3 (7.7); Diam.  $6\frac{1}{4}$  (15.9).

155 C: L. 9 (22.9); W.  $7\frac{1}{4}$  (18.5).

THE SET consists of one larger oval dish and a pair of smaller circular dishes, all with openwork sides of pierced latticework. Pairs of rustic handles in the form of double loops painted green and studded with small flowers are attached to the rims, and the exterior of each has turquoise and yellow blossoms applied at the intersections of the lattice pattern. A pair of purple cherries is painted inside the large dish, and orange-red fruit inside each of the smaller. Flying moths and other insects fill the remaining space.

Unmarked.

Chelsea, dating from about 1755–1760.

A basket similar to Nos. 155 A and B, though with different handles and decoration, in the collection of F. Severne Mackenna, Droitwich, Worcestershire, is illustrated in his *Chelsea Porcelain, the Red Anchor Wares*, pl. 13, fig. 25.

The following appears in the catalogue of the auction held at the Ford salesroom, London, March 10–27, 1755, for the Chelsea Porcelain Manufactory:

Third Day's Sale, March 12, no. 47: A BEAUTIFUL SERVICE FOR A DESART, consisting of an oval pierced basket with handles, 2 fine pierced plates, and 2 melons, 2 vine leaf dishes, and 4 small cabbage leaves.



## 156 Dessert Dish

H.  $3\frac{7}{8}$  (9.8); W.  $10\frac{7}{8}$  (27.7); D.  $9\frac{1}{4}$  (23.5).

THE SCALLOPED oval dish has a low handle of spirally twisted green stems at each end, studded with pink flowers. The exterior is molded with a bold basketwork pattern, with turquoise blossoms applied at the intersections of the weave; the foot is painted pale lemon-yellow. The interior is painted with a spray of orange-red cherries, surmounted by flying butterflies, moths, and other insects, chiefly in tones of yellow, brown, aubergine, and green. The rim is edged with chestnut-brown.

Unmarked.

Chelsea, dating from about 1755–1760.

The following appears in the catalogue of the auction held at the Ford salesroom, London, March 10–27, 1755, for the Chelsea Porcelain Manufactory:

Third Day's Sale, March 12, no. 33: Two fine basket workt dishes ornamented with green leaves, and 2 fine deep vine leaved dishes enamelled with flowers.



## 157 A-D Set of Four Vases

H. 9 $\frac{5}{8}$  (24.5); W. 6 $\frac{1}{8}$  (15.6); D. 5 (12.7).



EACH is in the form of a baluster-shaped eel pot molded of reeds, with a pinched openwork neck and flaring mouth. The vertically ribbed body is painted with colorful butterflies and other small insects, encircled by four crossbandings diagonally flecked with gilding. The stems and leaves of bulrushes and other water plants, painted a delicate yellow green, surround the base and ascend to the shoulder to form an elongated loop handle at either side. In front of each vase are two ducks, violet-rose in color, with much of the white body color showing through their plumage. The drake, with turquoise neck and topknot, preens its right wing.

Each is marked among the vegetation at the base with an anchor, painted in gold over the glaze.

Chelsea, dating from 1758–1765.

A pair from the collection of Alfred Hutton is illustrated in Blunt, *The Cheyne Book of Chelsea China and Pottery*, pl. 24, fig. 83 A. Another pair was formerly in the collection of the late Sir Philip Sassoon, Trent Park, Herefordshire.

The model is represented at The Metropolitan Museum of Art, New York (acc. no. 40.177), and also at the Museum of Fine Arts, Boston (illustrated in *Antiques*, June 1939, p. 281).

A similar vase of Derby porcelain, dated about 1790, is at the Fitzwilliam Museum, Cambridge, and a pair, also of Derby porcelain, from the collection of F. A. Reeves, was sold at Christie's, London, March 11, 1954, lot 15 (illustrated in catalogue).

The idea of adapting the eel-pot shape for a porcelain vase is first found at Meissen about 1735–1740 (see Charles, *Continental Porcelain of the Eighteenth Century*, pl. 12). Some Chelsea examples bear the red anchor mark of the period 1752–1758.

See also Nos. 158 A and B.

158 A,B Pair of Vases

H.  $9\frac{3}{4}$  (24.8); W. 6 (15.3); D.  $4\frac{3}{4}$  (12.1).

OF THE same type as Nos. 157 A-D except that they are without the painted insects.

Marks, if present, are concealed by the wooden plinths.

Chelsea, dating from 1758-1765.

No. 158 B was formerly in the collection of Sir Charles Hardinge, Ketton Hall, Durham.



## 159 A-H Set of Eight Candlesticks

H. 7 (17.8); Diam. of base 4 $\frac{5}{8}$  (11.7).



EACH has a ribbed socket resting upon a baluster-shaped stem of medium height, modeled with swirling rococo motifs in relief, including prominent C-scrolls. An applied floral garland twines around the shaft, and clusters of blossoms in relief are scattered upon the base. The socket, shaft, and base are painted with nosegays, flowers, and touches of turquoise and gold, except on No. 159 B, where puce replaces the turquoise, and on No. 159 D, where grass-green appears in place of turquoise.

Each is marked on the underside with an anchor, painted in gold over the glaze. No. 159 C bears a label marked in black: c 68.

Chelsea, dating from 1758–1765.

Three of the four pairs were formerly in the collection of William George Bradley, 5th Earl of Craven, Five Ashes, East Sussex; the remaining pair was formerly in the collection of R. W. M. Walker, London (sold Christie's, London, July 18, 19, 1945, lot 72).

A comparable set of six candlesticks from the collection of Lt. Col. G. B. Croft Lyons is illustrated in King, *Chelsea Porcelain*, pl. 23, fig. 1.

The asymmetrical modeling of Nos. 159 A–H is closely similar to examples made in silver by Jean-Claude Duplessis père, *orfèvre du Roi* under Louis XV, and may have been suggested by earlier engraved designs by Juste-Aurèle Meissonnier in his *Oeuvre* (published between 1734 and 1750).

## 160 A,B Pair of Perfume and Pot-Pourri Vases

160 A: H.  $18\frac{1}{16}$  (46.0); W.  $9\frac{1}{2}$  (24.1);  
D.  $9\frac{1}{2}$  (24.1).

160 B: H.  $18\frac{1}{4}$  (46.4); W. 9 (22.9);  
D.  $8\frac{15}{16}$  (22.7).

EACH is in the form of a turreted dovecote tower surmounting a flower-studded mound, which rests upon a circular base composed of rococo scrolls. The exterior of each hollow cylindrical vessel simulates stone masonry of terracotta color (No. 160 A is somewhat paler). Three yellow turrets emerge from the arcaded cornice. At the top is a lantern-like structure rising in two stages, pierced with round-headed arches outlined with white stones, to mark the principal doorway, which has a pale yellow door. A row of white-bordered circular windows with yellow centers appears beneath the cornice.

A flock of twelve pigeons painted puce and white with touches of black, supplemented on No. 160 A by patches of turquoise-blue, swarms over each superstructure. A single male bird stands on the steps before the closed central door. The high, spreading base is dappled with pale green and molded with branches and shrubs bearing multi-colored blossoms. On No. 160 A a fox clammers up the steep mound, his muzzle pointed significantly at the birds overhead. The swirling cluster of scrolls of the base is raised upon four splayed shell-like feet, all parts being outlined in gilding and penciled with turquoise-blue.

The undersides of all the supporting scrolls show patches bare of glaze. The interior of the base of No. 160 A is shaped as a stepped dome with a flat top, pierced by a small vent hole at the center; the companion piece shows an irregularly formed central depression, but is not pierced.

Each is marked with an anchor, painted in gold

over the glaze: No. 160 A along the upper edge of the front scrollwork; No. 160 B halfway up the mound base, about three-quarters of an inch to the left of the larger tree stump.

Chelsea, dating from 1758–1765.

EXHIBITED: The Metropolitan Museum of Art, New York, since 1955.

A similar perfume vase at the Victoria and Albert Museum, London (acc. no. C135–1926) has a base of rockery only, lacking the rococo scrollwork. A fox is present, as on No. 160 A. Another example, slightly smaller, is in the collection of the Duke of Bedford, Woburn Abbey, Bedfordshire (see Wills, in *Apollo*, January 1956, pp. 14–17, fig. VII). A similar perfume vase dating from the red anchor period (about 1752–1758) is illustrated in Mackenna, *Chelsea Porcelain, the Red Anchor Wares*, pl. 46, fig. 92.

In the catalogue of the 1755 sale of Chelsea porcelain at public auction, Nicholas Sprimont, then proprietor of the factory, listed several ornaments appearing to correspond to these. The descriptions vary slightly; for example: “A most beautiful perfume pot, in the form of a PIGEON-HOUSE, with pigeons, a fox, &c” and “A large and curious PERFUME POT in the form of a PIGEON HOUSE richly ornamented with PIGEONS, A FOX, &c” (see King, *Chelsea Porcelain*, appendix, p. 78, no. 73; p. 94, no. 90; and p. 112, no. 92).

Essence vases and perfume “pots” appear in successive sales of Chelsea ware in 1760 and 1761, as





well as in the announcement of a sale in 1763—a sale that seems not to have taken place. The presence of the gold anchor mark thus suggests a date for these dovecote vases between 1758, when that mark first became general, and 1765, after which the factory's activities seem to have been limited largely to the decoration of wares made previously.

As the internal construction of these “perfume pots” does not permit the use of a candle or spirit burner to generate a fragrance by vaporizing liquid perfume, it may be assumed that the large central cavity was used as a container for pot-pourri. It is possible that the three smaller receptacles in the form of turrets may have served for burning incense pastilles.

The uncommonly large size of these pieces bespeaks consummate skill in the handling of a difficult medium.





## 161 A,B Two Candlesticks

H. 9 (22.9); Diam. of base 4 (10.2).

EACH stem is formed as an infant Bacchus enveloped in a spiraling vine of purple and yellow grapes, his right hand supporting the candle socket, his left holding a cup. The socket is of floral form with a broad corolla veined with purple and bordered with green and yellow. The spreading circular base is painted with insects, and molded with scrolls heightened with turquoise and gold.

Unmarked. Each displays "patchmarks" on the underside; No. 161 B has a large round opening on the underside.

Derby, dating from about 1755-1760.

Two comparable candlesticks are in the Schreiber Collection at the Victoria and Albert Museum, London (Rackham, *Catalogue*, I, no. 293), although the figures are posed in a reversed position to those on Nos. 161 A and B. Two others are in the Allen Collection of the same museum (catalogue no. 29, as Bow); for an illustration see Gilhespy, *Derby Porcelain*, no. 22.

Two other similar candlesticks, from the collection of Lt. Col. and Mrs. L. F. Smeathmam, are illustrated in a Victoria and Albert Museum exhibition catalogue, *English Pottery and Porcelain*, marking the twenty-first anniversary of the English Ceramic Circle, 1948 (figs. 308, 309).

Although this particular model does not appear in a list of Derby figures and their prices made in the early nineteenth century, pairs of candlesticks of about the same height were valued at £1.10 (Haslem, *The Old Derby China Factory: The Workmen and Their Productions*, p. 176, nos. 284, 287).



## 162 Butter Tub

H. 4½ (11.4); W. 5 (12.7); D. 4 (10.2).



THE OCTAGONAL vessel has flaring sides and domed cover with a strawberry sprig finial. The front and back walls are painted with vignettes of exotic birds, including a pheasant and a species resembling a secretary bird; the end walls are decorated with butterflies and other flying insects, a theme repeated upon the cover, where they surround the molded leaves of the strawberry finial. The rims of the cover and box are finished with a narrow fillet of chestnut-brown. The birds and insects are painted in tones of aubergine, iron-red, pale yellow, and green.

Unmarked. On the underside are three irregular “patchmarks.”

Derby, dating from about 1755–1760.

Formerly in the collection of E. Gillespie, Edgbaston, Birmingham.

## 163 Woodpecker

H.  $6\frac{1}{4}$  (15.9); W.  $3\frac{3}{4}$  (9.5); D.  $4\frac{1}{8}$  (10.5).

THE BIRD, perched on a tree stump, is looking sharply over its left shoulder. The almost white body is painted with a prominent patch of purple that encircles the eye and forms a triangular zone at the throat, then continues across the shoulders and onto the lower wing feathers, where it is mixed with white. The tail is sepia. The figure stands on a spirally modeled tree stump studded with flowers and leaves.

Unmarked. On the underside are three irregular "patchmarks."

Derby, dating from about 1755-1770.

The woodpecker model is rarely seen, and is not named among the species of birds mentioned in Haslem's *The Old Derby China Factory: The Workmen and Their Productions* (p. 178), where the only reference to birds is "Canary Birds, Tomtit, Linnet, Birds on Branches, two sizes."





## 164 A-D Two Pairs of Fig-Leaf Dishes

164 A, B: H. 2 (5.1); W.  $8\frac{1}{2}$  (21.6);  
D.  $8\frac{1}{8}$  (20.6).

164 C, D: H. 2 (5.1); W.  $8\frac{1}{4}$  (21.0);  
D. 8 (20.4).

EACH DISH is of conventionalized fig-leaf design, with a handle in the form of a forked twig, one branch of which extends halfway to the center of the dish. The interior is painted with nosegays of roses and anemones, principally pink and purple, interspersed with single blossoms and a central butterfly, colored yellow, pink, and blue. The rims of one pair are edged with brown, those of the other with claret.

Unmarked.

Longton Hall, dating from about 1755–1760.

Similar dishes have been published in *English Pottery and Porcelain*, catalogue of an exhibition at the Victoria and Albert Museum marking the

twenty-first anniversary of the English Ceramic Circle, 1948 (pl. 74, no. 340); and in Watney, *Longton Hall Porcelain* (fig. 58 A). One in the collection of Mrs. Sigmund J. Katz is illustrated in Savage, *18th-Century English Porcelain*, pl. 74 a. The type is also found painted with harbor scenes; an example was in the collection of Marcel Steele (sold Sotheby's, London, June 26, 1962, lot 85 [illustrated in catalogue]).

Dishes of this type appear to have been used as stands for leaf-shaped basins. An announcement in the *London Public Advertiser*, for April 12–25, 1757, mentions “leaf Basons and Plates” among the varied wares offered at public sale (Watney, *op. cit.*, p. 66).

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## 165 A,B Two Fig-Leaf Dishes

165 A: H.  $1\frac{5}{8}$  (4.2); W.  $8\frac{15}{16}$  (22.7);  
D.  $8\frac{3}{16}$  (20.9).

165 B: H.  $1\frac{3}{4}$  (4.5); W.  $8\frac{7}{8}$  (22.6);  
D.  $7\frac{15}{16}$  (20.1).

EACH is of conventionalized fig-leaf shape, with a handle in the form of a stout green stem, following the line of the rim. The end of the cavetto to which the handle is attached is molded in relief with three purple and yellow pansies and a spray of leaves, and at the opposite end are three molded ginkgo leaves, their violet stems extending as branching tendrils to form the molded rim of the dish. Nosegays and single blossoms (and on No. 165 A, flying insects) are painted in brilliant colors at the center.

Unmarked.

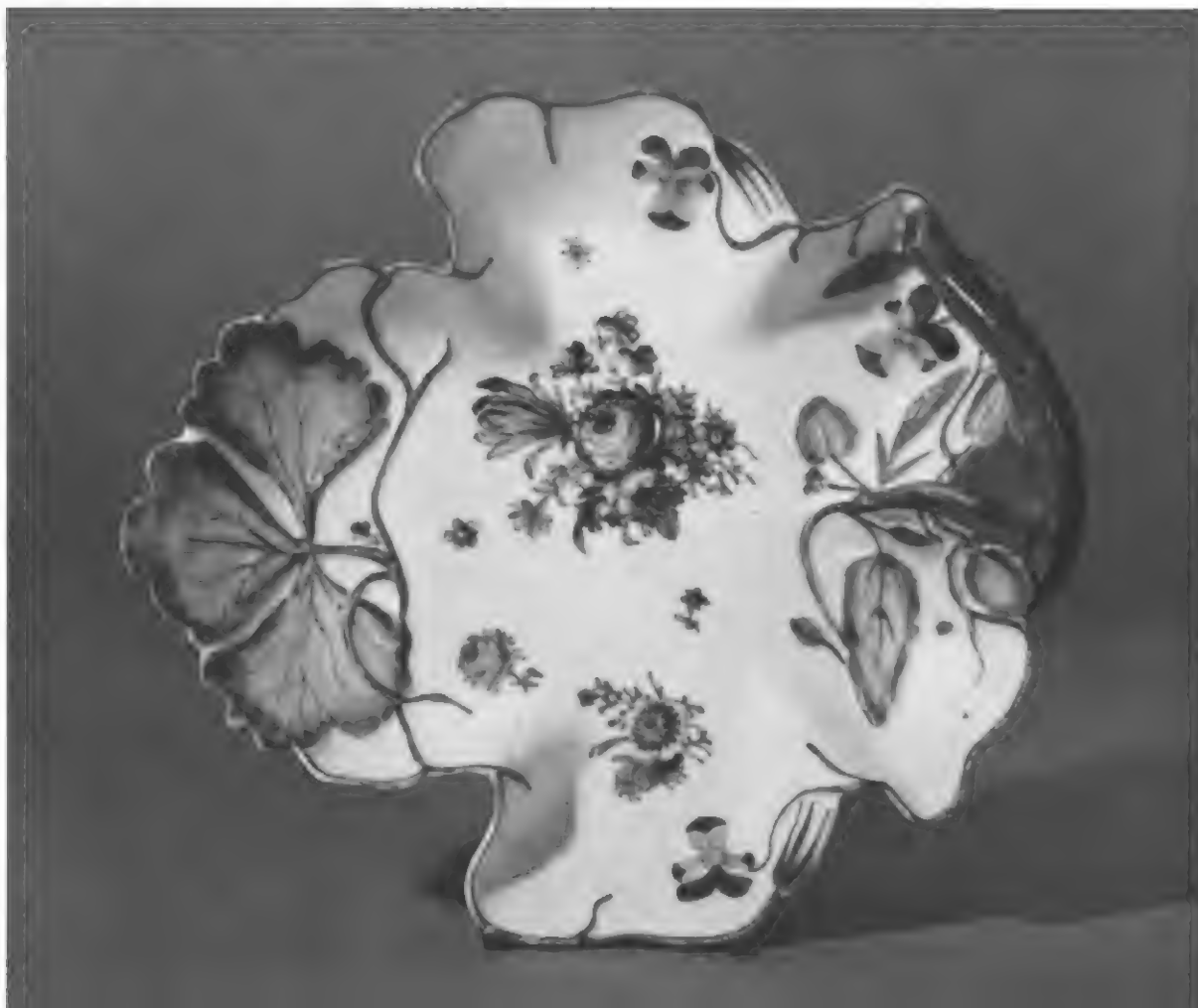
Longton Hall, dating from about 1755–1760.

Although the dishes may be regarded as a pair, there is some difference in the color of the ginkgo

leaves, which on No. 165 A are blue-green and on No. 165 B, grass-green.

A similar dish, part of a sauceboat and stand, from the collection of Dr. and Mrs. Statham, was sold at Sotheby's, London, October 16, 1956, lot 122 (illustrated in catalogue). Another, from the collection of Mrs. Peggy Ann Hawkins, Lexington, Virginia, was sold at Sotheby's, London, June 2, 1959, lot 66 (illustrated in catalogue). A dish, one of a pair, from the collection of Marcel Steele, was sold at Sotheby's, London, June 26, 1962, lot 83 (illustrated in catalogue), and another pair of comparable shape and decoration from the collection of Mrs. Rudolph de Trafford was sold at Christie's, London, October 28, 1963, lot 43 (illustrated in catalogue).

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## 166 A,B Two Leaf Dishes

166 A: H.  $7\frac{1}{8}$  (18.1); W.  $5\frac{3}{4}$  (14.7);  
D.  $5\frac{1}{4}$  (13.4).

166 B: H.  $7\frac{1}{4}$  (18.5); W.  $5\frac{1}{2}$  (14.1);  
D.  $5\frac{1}{4}$  (13.4).

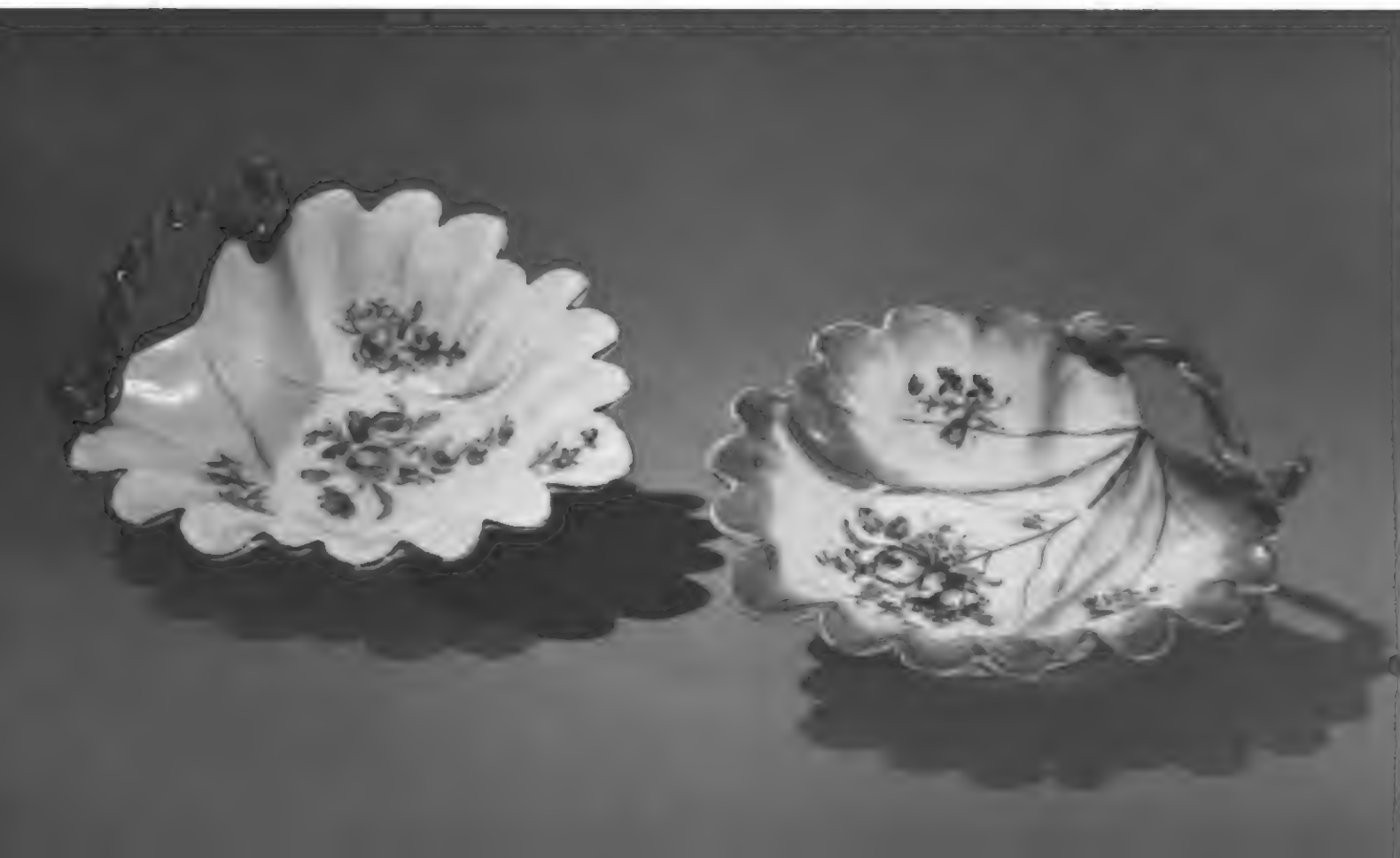
EACH is heart-shaped with scalloped edges and with a handle in the form of a green twisted stem. The walls are sloping and of petal-form, molded in relief to represent three overlapping leaves. The interior of No. 166 A is painted with four sprigs of flowers in purple, copper-red, starch-blue, and yellow, and the rim is edged with deep reddish purple, in imitation of the rims of Meissen. On No. 166 B the border is tinted yellow-green, grading softly to straw-yellow; each leaf-shaped division is painted with a cluster of naturalistically colored flowers near the end of each puce-colored central rib.

Unmarked.

Longton Hall, dating from about 1755-1760.

A dish of the type of No. 166 A in the collection of Mr. and Mrs. Donald A. MacAlister is illustrated in a Victoria and Albert Museum exhibition catalogue, *English Pottery and Porcelain*, marking the twenty-first anniversary of the English Ceramic Circle, 1948 (pl. 74, fig. 339). A pair similar to No. 166 A from the collection of the Earl of Buckinghamshire was sold at Sotheby's, London, June 18, 1963, lot 94 (illustrated in catalogue).

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## 167 A,B Pair of Leaf Dishes

H.  $1\frac{1}{8}$  (3.5); W.  $8\frac{3}{8}$  (21.3); D.  $6\frac{7}{16}$  (16.4).

EACH is modeled in relief to represent a large three-lobed leaf lying within a scalloped oval basket-work tray, edged with chestnut-brown. The leaf is bordered with green and yellow. The interior of each dish is painted with a three-branched rib in pinkish lavender, upon which are disposed a large rose, an amber anemone, an amber carnation, and a stem with purple blossoms. Smaller flowers fill the interstices.

Unmarked. The glaze within the foot ring of No. 167 B shows the "dry edge" effect of shrinkage, more frequently found on Worcester porcelain.

Longton Hall, dating from about 1755-1760.

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## 168 A,B Pair of Leaf and Flower Dishes

H.  $2\frac{1}{2}$  (6.4); W.  $8\frac{1}{8}$  (20.6); D.  $7\frac{1}{2}$  (19.0).

EACH is molded in the form of a cupped leaf of modified triangular form, with a handle in the form of a twig, terminating in a bud at one end and a broad green leaf that descends into the dish at the other. The interior is molded in relief with the petals of a white and yellow peony surrounded by a double corolla brushed with puce.

Unmarked.

Longton Hall, dating from about 1755–1760.

A very similar dish from the collection of Mrs. Rudolph de Trafford was sold at Christie's, London, October 28, 1963, lot 44 (illustrated in catalogue). A pair from the collection of Mrs. D. Vernon Harcourt was sold at Sotheby's, London, October 12, 1965, lot 130 (illustrated in catalogue).

The design of these dishes is closely related to that of the contemporary *Paönenschalen* made at Meissen. Compare No. 72 in this catalogue.



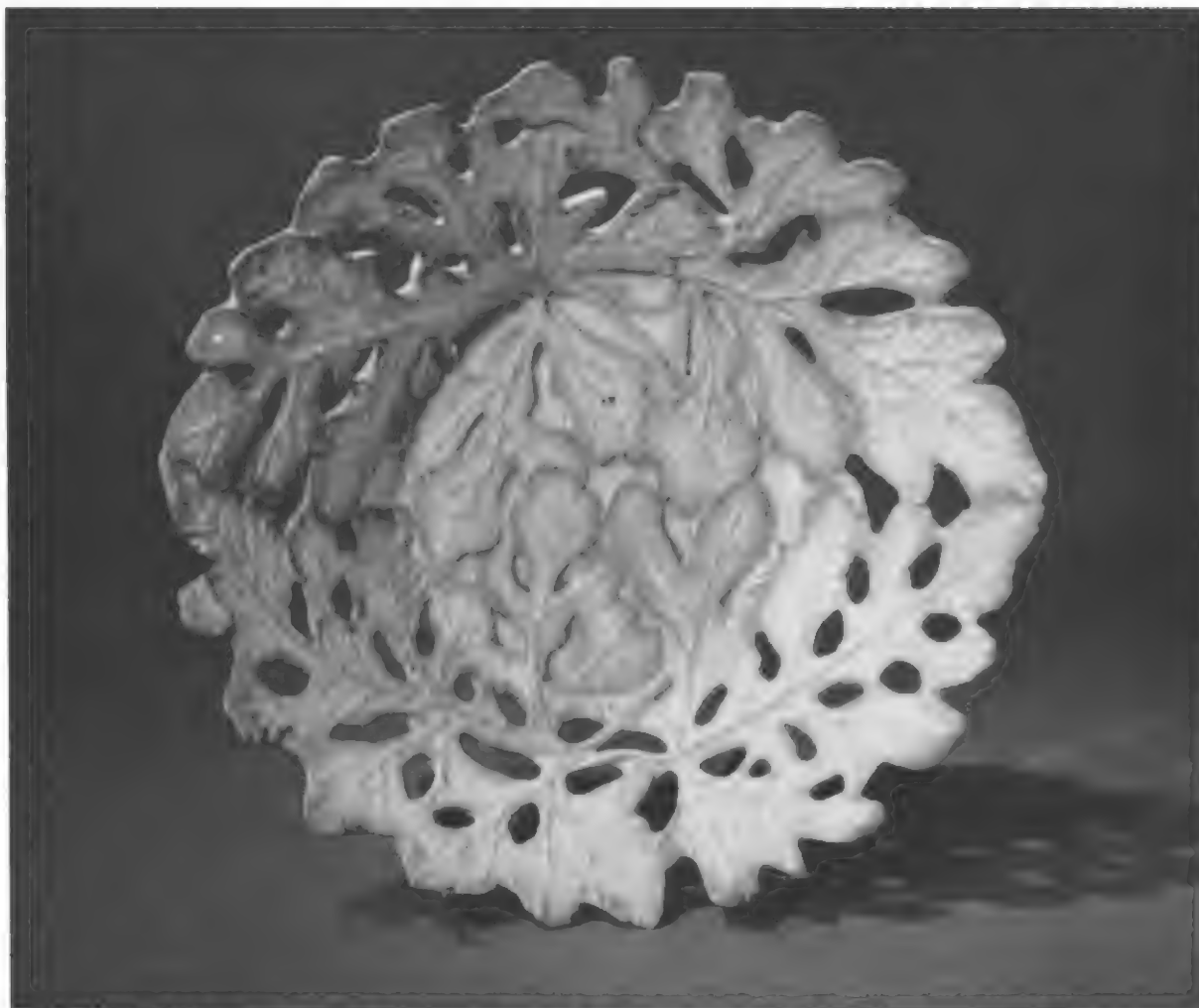
## 169 Leaf Dish

H. 1 $\frac{1}{4}$  (4.5); Diam. 7 $\frac{1}{2}$  (20.0).

THE CIRCULAR dish has an elaborately serrated border molded in relief with two pairs of confronted pin-oak leaves, elaborately pierced, painted yellow-green at the edges, and molded with pale lavender ribs and veins.

Unmarked.

Longton Hall, dating from about 1755-1760.



## 170 A,B Pair of Miniature Canaries

170 A: H.  $2\frac{7}{16}$  (6.2); W.  $2\frac{1}{4}$  (5.7); D.  $1\frac{3}{4}$  (4.5).

170 B: H.  $2\frac{3}{16}$  (5.6); W.  $2\frac{7}{16}$  (6.6); D. 2 (5.1).

EACH yellow canary is penciled delicately with sepia, the male (No. 170 A) with touches of purplish brown upon the head. Each is perched on a tree stump, the branches of which support broad-petaled flowers and leaves.

Unmarked.

Bow, dating from about 1758.

The canaries are early examples of bird sculptures in bone-ash paste.

A similar model is in the Museum of the Rhode Island School of Design, Providence; three others are in the collection of Irwin Untermyer, New York (Hackenbroch, *Chelsea and Other English Porcelain in the Irwin Untermyer Collection*, pl. 87, fig. 258).



## 171 Miniature Finch

H.  $3\frac{3}{4}$  (9.5); W.  $4\frac{1}{4}$  (10.8); D.  $3\frac{1}{2}$  (8.9).

THE SMALL bird, perched on a tree stump, is preening the under surface of its extended right wing. The plumage is multicolored, with areas of streaky blue at the head and tail, puce on the back, breast, and wing primaries, and yellow at the shoulders and tail. All of these areas are sparsely stippled with black hatchings. The tree stump is studded with yellow and blue-green leaves and small flowers.

Unmarked. The bird is inscribed "Cecil No. 113," Cecil being the family name of Lord Rockley.

Bow, dating from about 1760.

Formerly in the collection of Lord Rockley.

The model exists in the Schreiber Collection in the Victoria and Albert Museum, London (Rackham, *Catalogue*, I, no. 63). An example, mounted on the lid of a vase, was in the collection of Lady Ludlow (Hayden, *Old English Porcelain, the Lady Ludlow Collection*, pl. 53), and another is in the collection of Irwin Untermyer, New York (Hackenbroch, *Chelsea and Other English Porcelain in the Irwin Untermyer Collection*, pl. 87, fig. 257, where it is called a bunting).

A comparable model from the collection of Sir Bernard Eckstein was sold at Sotheby's, London, March 29, 1949, lot 79 (illustrated in catalogue, pl. xvi). Another, from the collection of Mrs. Edward Hutton, was sold at Sotheby's, London, November 23, 1965, lot 22 (illustrated in catalogue).



## 172 Beaker

H.  $3\frac{1}{8}$  (8.0); Diam.  $2\frac{3}{4}$  (7.0).



THE DEEP, tulip-shaped cup is delicately lobed, its undulating rim edged with umber. Around its sides are five slightly raised *scolopendrium* leaves, painted rich green, each leaf inclining to the right and having a yellow central rib that stops just short of the pointed tip.

Unmarked.

Worcester, dating from about 1755.

A closely similar cup, with its saucer, is in the collection of F. Severne Mackenna, Droitwich, Worcestershire (see Mackenna, *Worcester Porcelain, the Wall Period and Its Antecedents*, pl. 40, fig. 81). Vessels with this type of decoration are commonly called "scolopendrium cups."

The design was copied from Chelsea. For an example from that factory, with its saucer, see Mackenna, *Chelsea Porcelain, the Red Anchor Wares*, pl. 9, fig. 18.

## 173 A,B Pair of Leaf Dishes

173 A: H.  $6\frac{1}{4}$  (15.9); W. 6 (15.3).

173 B: H.  $6\frac{1}{4}$  (15.9); W.  $5\frac{3}{4}$  (14.7).

EACH shallow circular dish is of the so-called "Blind Earl" type, with a scalloped border. From either end of the green rustic handle springs a scrolling stem with paired blue-green leaves of almond shape, molded in low relief and filling a large area of the cavetto and the border. From the forked end of the handle a further stem emerges, terminating in two pink rosebuds in high relief, one resting upon the border, the other on the curve of the chute. The stems are painted with short brown spicules.

Unmarked.

Worcester, dating from about 1765–1770.

A variant form dating from about 1770 in the Humphrey Collection (catalogue no. C29–1915) at the Fitzwilliam Museum, Cambridge, has a border molded and gilded with C-scrolls. Because some of the details are molded in relief and therefore easily recognizable by a blind man, this type of dish has been popularly called "Blind Earl." The term is anachronistic, if, as is believed, it refers to George William, 6th Earl of Coventry, who did not become blind until 1780; a similar model was produced at Chelsea during the red anchor period (1752–1758).

See Nos. 174 and 175.





## 174 Leaf Dish

H.  $1\frac{1}{4}$  (3.2); W.  $6\frac{1}{8}$  (16.2); D.  $5\frac{1}{4}$  (14.7).

THE CIRCULAR dish has a scalloped border and a handle in the form of a twig. It is of the same type as Nos. 173 A and B, but differs in that the molded relief is left uncolored. The cavetto is painted with garlands and nosegays of multicolored flowers, and the rim is gilded with a toothed pattern.

Unmarked.

Worcester, dating from about 1765–1770.

Comparable examples with varying painted

decoration are in the collections of The Metropolitan Museum of Art, New York (acc. no. 39.181.4), and the Victoria and Albert Museum, London (Allen Collection, catalogue no. 219). Others are illustrated in Barrett, *Worcester Porcelain*, fig. 31 B; Hannover, *Pottery and Porcelain*, III, *European Porcelain*, fig. 819; Honey, *Old English Porcelain*, pl. 64; and Marshall, *Coloured Worcester Porcelain of the First Period*, pl. 53, no. 1083. See also No. 175.

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## 175 Leaf Dish

H.  $1\frac{1}{4}$  (3.2); W.  $6\frac{1}{4}$  (15.9); D.  $5\frac{1}{4}$  (14.7).

THE DISH is of the same type as No. 174, but differs in that the center is painted with three seated Oriental figures: at right, a sage (probably Putai) with a fan, leaning against a mound of rock; at center, a boy acolyte holding a lotus stem; and at left, a youth holding a brocade ball. The wavy rim is gilded with a dotted and serrated narrow band.

Unmarked.

Worcester, dating from about 1765–1770.

A dish decorated in the same manner is illustrated in Hobson, *Worcester Porcelain*, pl. xxiv.

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# ORIENTAL PORCELAIN



# INTRODUCTION

## *The Mounting of Oriental Porcelain*

THE PRACTICE of mounting highly prized and exotic objects of various sorts in precious or semi-precious metals is of very considerable antiquity. A visit to any of the great ecclesiastical treasuries of Europe quickly makes this evident. Perhaps the most notable place where numerous examples of such works are to be found is the Treasury of St. Mark's at Venice. Here, displayed today in vitrines but formerly in regular liturgical use, are cups dating from classical antiquity carved from precious or semi-precious stones mounted in metal (generally silver gilt but occasionally of other and more precious materials) at Byzantium in the early Middle Ages or further west in the later, Gothic period. The intention was obviously to pay tribute to the rarity of the prized object rather than to enhance its appearance by the contrast with the setting.

During the Renaissance the practice was not confined to ecclesiastical treasuries only. Among the precious objects to be seen in the Argenteria in the Palazzo Pitti at Florence are many ancient cups and vases of sardonyx, amethyst, and even petrified wood, mounted in silver gilt for the Medici in Renaissance times. On a number of them, Lorenzo de' Medici, il Magnifico (1449–1492), had his name cut (generally in the form LAUR MED) as a sort of collector's mark and as an indication of the esteem in which he held such things.<sup>1</sup> As evidence that the practice was not confined to southern Europe and had begun even before this, there is at the Musée Jacques Coeur at Bourges a yellow agate cup coming from the former Sainte-Chapelle of the palace there. This was almost certainly once mounted in gold as a chalice for Jean, Duc de Berry (1340–1416).<sup>2</sup> At a later time it was deemed to have been a relic of the Marriage at Cana, but, in fact, it is probably of Fatimid origin. Rare as it is today, such pieces appear fairly regularly in inventories of the late Middle Ages and Renaissance.

Lorenzo de' Medici, too, had among his treasures cups of Arabic work dating from the Fatimid period and carved probably in Cairo, mounted in silver gilt like the antique vessels already mentioned. With such objects as these we approach more closely to the subject of this essay: the mounting of Oriental porcelain in settings of a Western character. Closer still is the so-called *scodella* [bowl] *di Usan*

1. The most accessible corpus of illustrations is to be found in Morassi, *Art Treasures of the Medici*.

2. Illustrated in Meiss, *French Painting of the Time of Jean de Berry*, II, fig. 472.

Figure 1. Glass bowl of Persian manufacture, with Byzantine silver-gilt mounts of the XI century. Treasury of St. Mark's, Venice

OPPOSITE

Figure 2. Watercolor drawing of the Fonthill-Gaignières vase. Bibliothèque Nationale

Figure 3. Detail of frontispiece from Britton's *Graphical and Literary Illustrations of Fonthill Abbey, Wiltshire*, showing the same vase illustrated in Figure 2. The Metropolitan Museum of Art Library



Hassan, Shah of Persia, in the Treasury of St. Mark's.<sup>3</sup> This is a bluish-green glass bowl (Figure 1), decorated with running hares in relief. It is mounted with a deep rim of silver gilt, partially enameled and set with imitation precious stones, of Byzantine workmanship of the eleventh century, and therefore antedating Usan Hassan's reign by some three centuries. An inscription on the base of the bowl indicates that it was made at Khorasan in Persia.

More cognate still to our subject matter (for it is a purely secular work) is an object that appeared in Western Europe in the fourteenth century. This is a bottle of white Chinese porcelain, now in the National Museum of Ireland, Dublin, which is known sometimes as the Gaignières-Fonthill vase from the drawings of it made for the archaeologist Gaignières in 1713 (Figure 2) and the records of its appearance when it was in the collection of William Beckford of Fonthill (Figure 3). Although most unhappily it has lost the original mounts today, the late Arthur Lane was able to show<sup>4</sup> that this bottle, made in or near Ching-tê-chên around 1300, was mounted in silver gilt with elaborate armorial decoration in enamel on the occasion, in or shortly after 1381, of the succession of Charles III of Durazzo to the throne of Naples. The mounts were almost certainly of Hungarian workmanship and created at the court of Louis the Great of Hungary (1326-1382) for presentation to Charles III.

The subsequent history of this remarkable piece need not detain us here; Lane worked it out in impressive detail. The tragic feature of its history is that this, the earliest example of mounted Chinese porcelain to have survived into the modern period, should have been stripped of its mounts some time between its appearance at the Fonthill sale in 1823 and William Beckford's death in 1844, at a period

3. See Gallo, *Il Tesoro di S. Marco e la Sua Storia*, pp. 206-212, pl. 64, figs. 108, 109.

4. Lane, *Burlington Magazine*, April 1961, pp. 124-132.

when its great historical importance was already well understood. It is certain that Beckford himself would never have deprived it of its precious European setting. Possibly the damage was done by a thief who believed the mounts to be of gold.

In its day this mounted porcelain object was not so exceedingly rare as we are inclined to suppose today. In the 1416 inventory of Jean, Duc de Berry, for instance, the following item appears:

Item. une aiguière de porcellaine ouvrée, le pié, couvercle et biberon de laquelle sont d'argent doré

This piece had been presented to the duke by the Avignon Pope John XXIII in November 1410 and has sometimes been confused with the Gaignières-Fonthill vase.

Arthur Lane also drew attention to an entry in the *Inventaire des Joyaux de la Couronne de France* drawn up in 1560, which describes as existing at Fontainebleau:

Un petit vase de porcelaine avec son couvercle, l'once, le pied et le biberon d'argent doré,  
estimé XX

which was evidently an object of considerable antiquity at that date. It may indeed even have been the







*Figure 4. Two from a group of Wan Li porcelain vessels (1573–1619), mounted by an unidentified London silversmith about 1585. The Metropolitan Museum of Art, Rogers Fund, 44.14.2, 4*

piece mentioned earlier in the Duc de Berry's inventory. Other examples of such things could be quoted from early inventories.

The earliest piece of Oriental porcelain to survive still complete with its mounts seems to be a celadon bowl of the Sung period (980–1279) mounted in silver gilt as a covered cup. It is to be found today in the Landesmuseum at Cassel.<sup>5</sup> This object is known to have been brought back from a voyage in the Orient undertaken by Count Philip of Katzenelnbogen between 1433 and 1444. The mounts were added soon after the count's return, and in any case before 1453, as the armorial bearings on the cup's mounts bear witness. Doubtless, a few other examples of mounted Oriental porcelain were to be found in Europe before the sixteenth century, but if so they have been destroyed or have lost their mounts. Nevertheless, it is evident that the practice of mounting Oriental porcelain is of considerable antiquity even if it is rare before the seventeenth century.

IN THE SIXTEENTH and seventeenth centuries, communications with the Far East grew gradually easier, and quite a number of pieces of Chinese porcelain, particularly the blue-and-white porcelain of the Ming Dynasty (1368–1644), survive complete with their contemporary European mounts, usually of silver or silver gilt. The arrival of the first piece of this blue-and-white porcelain in England can be documented with precision to 1506. In that year the King of Castile, Philip of Austria, and his wife,

5. Illustrated by Hackenbroch, *Connoisseur*, June 1955, p. 22, fig. 3.

Joanna, were driven off course by a storm and forced to land at Weymouth in Dorset where Sir Thomas Trenchard entertained them at Wolverton House. In gratitude their guests presented them with two Chinese bowls of the Hsüan-Tê period (1426–1435) decorated in blue and white. Later in the sixteenth century one of these bowls was provided with silver-gilt mounts.<sup>6</sup> It survives in an English private collection.

Better known, though not reaching England quite so early, is a celadon cup dating from the early Ming period with silver-gilt mounts, known as the Warham cup.<sup>7</sup> This was presented to New College, Oxford, by Archbishop Warham in 1530, a date that provides a *terminus ante quem* for the mounting. What appears to be the earliest example of Chinese porcelain with dated mounts is a blue-and-white Ming bowl in the Museo Civico at Bologna, whose silver-gilt mounts of unknown (perhaps Portuguese) provenance are dated 1554. A little later than this is a Chinese porcelain bowl of gray-blue color with silver-gilt mounts bearing the London date-letter for 1569/1570 and the mark, FR, of an unidentified goldsmith. This object, known as the Lennard cup from the name of its former owner, is now in the collection of the David Foundation at London University. In fact, quite a number of examples of blue-and-white Chinese porcelain, with silver-gilt mounts dating from the Elizabethan period, survive. Clearly they were popular. A particularly notable group of them once in the possession of William Cecil, Queen Elizabeth's Lord Treasurer, is presumed to have remained at Burghley House until acquired by J. P. Morgan early in this century. It is now in The Metropolitan Museum of Art, New York (Figure 4).<sup>8</sup> An important covered cup of Ming porcelain with English silver-gilt mounts from the second half of the sixteenth century is in the collection of Irwin Untermyer, New York.<sup>9</sup> More spectacular than these must have been a bowl of white Chinese porcelain mounted in gold, which Lord Burghley presented to Queen Elizabeth on New Year's Day, 1587, and which he followed up with the present of a similarly mounted cup of the same material a year later. But these have long since vanished. No doubt the gold mounts were melted down.

The English love of mounted Oriental porcelain seems to have waned somewhat toward the end of the sixteenth century, and thereafter, for a time, Dutch silversmiths seem to have become the principal practitioners of the technique. This was certainly a consequence of the foundation of the highly successful Dutch East India Company in 1602. The mounts used by Dutch silversmiths on Oriental porcelain were generally a good deal more conventionalized and less imaginative than those used earlier in Elizabethan England. A bowl would be surrounded with a fairly simply decorated rim and provided with a molded foot, the two mounts being often linked along the sides by bands of strapwork or some other simple pierced motif. Such bowls are often to be seen in Dutch still lifes of the period, and they created a pattern that was frequently adopted in France in the latter part of the century. It is, however, hardly

6. *Ibid.*, p. 24.

7. *Ibid.*, fig. 4.

8. *Ibid.*, figs. 10, 11.

9. Hackenbroch, *English and Other Silver in the Irwin Untermyer Collection*, rev. ed., no. 4.

necessary to discuss Dutch practice here in detail. Sufficient evidence has been produced to show that the mounting of Oriental porcelain was a widely established practice in Europe by the early seventeenth century.

A great change occurred in the commerce in Oriental porcelain during the course of that century. Since the end of the Middle Ages, the carrying trade with the East had been almost entirely in the hands of the Portuguese and the Spaniards, except for a few pieces that continued to reach Europe by the overland route from Asia, generally through Venice. Perhaps the first occasion on which any great quantity of Oriental porcelain reached England was when the *Madre de Dios*, returning from Goa, was captured off the Azores in 1592 with a rich cargo of Eastern treasures, including, according to Hakluyt, “porcellan vessels of China.” But with the opening of the seventeenth century, other European countries determined to capture at least a part of this important Hispanic trade. The first English East India Company was granted a charter by Queen Elizabeth on the last day of the sixteenth century. Two years later the Dutch East India Company was founded, and in 1604 a similar though short-lived French company was formed under the protection of Henry IV. It was to be revived several times in the course of the century. The Danes followed in 1616. The result of this activity was that by the latter part of the century Oriental china had ceased to be a rarity in Europe. Paradoxically, the consequence of this was not to make Chinese porcelain less highly prized. Instead, it became even more fashionable, and every sovereign or great nobleman wished to have a “China cabinet,” the walls of which were almost entirely covered with Oriental porcelain on wall brackets, on shelves, on chimneypieces, and in niches (see Introduction to Meissen porcelain, pp. 5, 10). That the large quantities of specie leaving Europe for the East to pay for this “China mania” provided a great stimulus to the invention of European porcelain is also commented on in the Introduction to Meissen porcelain (see p. 3).

It was characteristic of Louis XIV’s urge to outdo all rivals that his first important essay in this new taste for Oriental porcelain should have been to build the Trianon de Porcelaine as a garden pavilion for Mme de Montespan in 1670–1671,<sup>10</sup> even though it was only made of European faïence tiles decorated in a vaguely Chinese fashion. The taste for Oriental exoticism in France was given a great fillip shortly afterward, in 1683, by the arrival of the so-called Siamese embassy (in fact it was a privately organized trade delegation), which brought a rich consignment of materials of various sorts, including a quantity of porcelain, from the Far East as presents to the king, his family, and the leading courtiers at Versailles.<sup>11</sup> Although a good deal is known about this embassy and its consequences for France’s Eastern trade, it is unfortunate that the section of the *Inventaire Générale des Meubles de la Couronne* dealing with the presents for the king has disappeared altogether, for it certainly included much Chinese porcelain. What few descriptions of Oriental porcelains survive in the inventory today are regrettably

10. See Danes, *La Première Maison Royale de Trianon, 1670–1687*.

11. The most useful account of the consequences of the visit of this embassy to Paris is to be found in Belevitch-Stankevitch, *Le Goût Chinois en France au Temps de Louis XIV*, an altogether most valuable study of the early development of the taste for Chinese works of art in France.

brief. As Fontanieu, the *intendant-général*, was to remark later in 1718 of these vanished entries in the inventory, “presque toutes le porcelaines de ce chapitre ne sont pas designées d’une façon convenable à les faire reconnoistre.” A few items of mounted porcelain appear among the *Vase d’Agathes*, etc., for instance:

123 Une coupe de porcelaine, avec son couvercle sur lequel est un anneau tortillé de vermeil, le pied rond et plat avec un bord de fucüilages de vermeil, haulte de 7 pouces, et 4 ½ de diamètre.<sup>12</sup>

but there are only three or four of them.

A manuscript inventory of the *Agates, Cristaux, Porcelaines, Bronzes et autres Curiositez qui sont dans le cabinet de Monseigneur le Dauphin à Versailles*, drawn up in 1689, is, however, a good deal more informative.<sup>13</sup> It contains an entire section for *Porcelaines Données par les Siamois*, listing sixty-four pieces and describing them in considerable detail, and, in addition, has a separate section for Oriental porcelains acquired from other sources that includes no less than 304 items with full descriptions.

The Grand Dauphin, Louis XIV’s eldest son (1666–1711), though a political nonentity, was a passionate collector. We know from contemporary descriptions that his apartments at Versailles, Choisy, Saint-Germain, and especially at Meudon were filled to overflowing with precious objects, especially mounted cups and vases of rock crystal, lapis, agate, and other semi-precious stones, many of them displayed in cases designed by André-Charles Boulle himself. At his death they were dispersed. The finest rock-crystal objects went to his son the King of Spain, his jewels to his younger son, the Duc de Berry, but the greater part of the mounted objects from Meudon, including most of his Oriental porcelains, were sold “avec une indécence qui n’a peut-être eu d’exemple,” according to Saint-Simon, to pay the Dauphin’s debts.

The manuscript inventory mentioned above has enabled Pierre Verlet to trace a few of the vases of agate and other semi-precious stones surviving in museums today,<sup>14</sup> but with one solitary exception, the mounted porcelains the Dauphin possessed have baffled identification. The exception is the Gaignières-Fonthill vase already described. This appears as item 111 in the inventory and was in his apartments at Choisy. The Dauphin, who was a careful collector, recorded in the margin that it had cost him the relatively small sum of thirty pistoles, a good deal less than many of his unmounted Oriental porcelains.

THE GREATER part of the Grand Dauphin’s mounted Oriental china was set in silver gilt. The opening item of the section of the inventory dealing with *Porcelaines* may serve as an example:

1 Une grande Urne de Porcelaine bleüe garnie au pied d’un grand cercle à feuillages, de son couvercle de mesme terminé par deux pommes une grosse & une petite avec deux anses en festons, deux oiseaux dessus passées dans les musles de Lions; Le tout de vermeil doré, haute d’un pied & large de cinq pouces une ligne.

12. Guiffrey, *Inventaire Général du Mobilier de la Couronne sous Louis XIV*, I, p. 190.

13. The manuscript was formerly in the Chardin and Philips collections and reappeared in the London sale rooms of Messrs Knight, Frank, and Rutley on May 18, 1960, lot 304.

14. *Art de France*, III (1963), pp. 135–151.

This had cost the prince 150 pistoles and is indicated also in the margin as being at Meudon.

Intermixed among the numerous pieces mounted in silver gilt that the Dauphin possessed are listed a small number mounted in gilt bronze. One of these few appears as item 307 in the inventory:

Une grande Urne bleue & blanche ornée au corps d'une grande campagne en broderie & d'une moyenne au bas, sur un pied en cul de lampe de cuivre doré à godrons, soutenu de trois consoles entre lesquels sont trois masques d'appliques, avec son couvercle orné d'une campagne en broderie & d'autres petits ornemens, enrichi de deux cercles à moulure de cuivre doré & terminé par une pomme de pin dans une espèce de vase à feuillages. Haute de seize pouces deux lignes & de diamètre au corps deux pieds trois lignes.

This had cost the Dauphin the considerable sum of two hundred pistoles, but most of the ormolu-mounted porcelain was valued at far less than this.

None of the Dauphin's porcelains, except the Gaignières-Fonthill vase already noted, can be traced today. Many were still identifiable in the eighteenth century and considered important enough to have attention drawn to them in contemporary sale catalogues when they came up at auction. In the catalogue of the Duc de Tallard's sale in 1756, for example, several pieces are indicated as having come from the collections of Monseigneur. "Tout le monde sait que ce Prince avoit formé dans ce genre le plus rare assemblage qu'il soit possible d'imaginer," a note on p. 258 of the catalogue asserts, and continues, "après sa mort, son Cabinet fut vendu, suivant ses dernières volontés; c'est de cette manière que toutes les belles Porcelaines qu'il contenoit furent dispersées dans plusieurs Cabinets." One of these cabinets was eventually the celebrated collection of Oriental porcelain belonging to the Duc d'Aumont. The catalogue of the sale held in 1782 after the duke's death includes a section headed *Porcelaines d'Ancien Bleu et Blanc de la Chine*. In this, Julliot and Paillet, the auctioneers, write: "Les Porcelaines de ce Cabinet en cette espèce, ont originairement appartenu pour la plupart à Monseigneur le Dauphin; fils de Louis XIV, qui aimoit ce beau genre, & s'en étoit fait une Collection recommandable." They suggest (the phraseology is not perfectly clear) that the twelve succeeding items came, in fact, from the Dauphin's collection. Evidently they had undergone some modification in the course of the eighteenth century, for the compilers of the catalogue note of "Une précieuse Garniture de trois grandes Bouteilles . . ." mounted in gilt bronze (lot 199), "C'est bien à juste titre, que les morceaux de premier genre en cette sorte ont été estimés, & il faut qu'on en ait toujours fait un grand cas, puisqu'il y a environ 30 ans qu'on a vu ces bouteilles garnies de vermeil relevé de fleurons d'or, ce qui constate bien le mérite qui leur avoit été reconnu."

The substitution of the less costly gilt bronze for the original silver-gilt mounts is likely to have been a matter of taste rather than due to any damage that the original Louis XIV mounts may have suffered with the passage of time. The relative scarcity of ormolu-mounted porcelains in the Grand Dauphin's inventory as compared with silver-gilt mounts is likewise a reflection of the taste of his period rather than of any special leaning toward fastuous display by a member of Louis XIV's own family. Oriental vases with gilt-bronze mounts dating from the Louis XIV period are rare today compared with those of the Louis XV and Louis XVI periods, and probably always were. One of the few surviving pieces of Chinese

porcelain mounted with gilt bronze that can be dated to the Louis XIV period with some certainty is a large dark blue vase mounted with a severely chased lid and base and having twisted handles springing from female masks attached to the shoulders at each side. The base of this is engraved *Cabinet du Roi V. G. No. 17*.<sup>15</sup> To write thus is not to assert that ormolu-mounted porcelain of the Louis XIV period does not survive, nor that it cannot be identified on stylistic grounds. Generally, the mounts follow a more or less similar design to those in silver gilt of the same period. They usually consist of handles springing from masks or winged half-figures, moldings of a relatively simple pattern, finials in the form of pine-apples or bowls of fruit, and a general enhancing of the architectural character of the porcelain, in contrast to the fantastic character of the mounts devised in the following reign. But almost certainly ormolu-mounted Oriental porcelain of the Louis XVI period was always fairly rare. Most of it probably dates from the second half of the reign, when the king's disastrous foreign policy had made silver-gilt mounts difficult to create on economic grounds.

But if indeed the reorientation of taste in mounted porcelain that characterized the eighteenth century had some of its roots in such materialistic factors as this, the change had come to stay. It is unusual to find records of Oriental porcelain set in mounts of silver gilt later in the eighteenth century, when economy was certainly no longer a conditioning factor, and when they appear they are likely to be rare survivors from an earlier period. Such was probably the "Théière de pareille [i.e., white] Porcelaine montée en Vermeil & endommagée," which was part of lot 68 of the sale of the famous collection of Oriental porcelain formed by M. Angran, Vicomte de Fonspertuis, dispersed in 1747. In the case of an even rarer item in the same sale, lot 52, "Un magnifique Pot-Pourri à double couvercle, d'ancienne Porcelaine truitée, à fleurs de couleur, & monté en or," we know this to have been the case, for Gersaint, the compiler of the catalogue, tells us that it had formerly belonged to that famous collector Mme de Verruë, a mistress of the Regent, who had been given it by "Monsieur de Duc, Prince de Condé, qui avoit beaucoup d'amour pour l'ancienne Porcelaine, & qui la connoissoit parfaitement." This was in fact the founder of the Chantilly factory, the potent influence of whose collection of Oriental porcelain on the invention of porcelain in France has been stressed in the Introduction to Sèvres porcelain in this volume.

But a good deal more than half the 320 lots of porcelain included in the Fonspertuis sale in 1747 were mounted in gilt bronze. There can be little doubt that, at this period, Oriental porcelain was quite as greatly admired, even by connoisseurs, when set in mounts of gilt bronze as in its unadorned state. Possibly even more so. In other words, the taste was not, in fact, a purely decorative one. The late Seymour de Ricci noted more than half a century ago that the earliest French sale catalogue in which mounted porcelain was included was that of the collection of the polymath *fermier-général* Bonnier de La Mosson, held in Paris in January 1744.<sup>16</sup> Certainly the writer has been unable to find any earlier instance, and indeed Paris sales in which porcelain of any sort was included at all seem to have been very rare before about 1745. The 1744 sale did not comprise many pieces of mounted Chinese porcelain,

15. Illustrated in Guérin, *La Chinoiserie en l'Europe au XVIII<sup>e</sup> Siècle*, pl. 34. Its present whereabouts is unknown to the writer.

16. De Ricci, *Catalogue of a Collection of Mounted Porcelain Belonging to E. M. Hodgkins*, pp. 5-6.

for Bonnier de La Mosson was a great deal more interested in science than in art. Nevertheless, toward the end of the long sale there is a section of the catalogue devoted to porcelains, and a number of them, both Oriental and European, were mounted in gilt bronze. From that time onward, mounted porcelain began to be included in Parisian sales in considerable quantities.

Sale catalogues are, as has been stressed throughout the Introductions to the various volumes of the Wrightsman catalogue, one of the most valuable barometers of public taste that have come down to us, and from such evidence it is perfectly clear that a very marked fashion for Oriental porcelain mounted in gilt bronze must have sprung into existence in France some time around 1740.

In 1741 we find in the *Journal du Garde Meuble de la Couronne* a few mounted porcelains listed as being purchased from the *marchand-mercier* Julliot for the Château de Choisy, either for the apartments of Mme de Mailly or for the king himself. These seem to be the first records of mounted Oriental porcelain being bought for the Crown since the scanty references to it in the Louis XIV period mentioned above. The earliest of these entries, dated April 22, 1741, merely concerns “Un petit Lion de porcelaine bleu céleste, garni en chandelier de bronze doré, avec petites fleurs de porcelaine” (these last items were probably of Meissen porcelain, for the famous Vincennes flowers were yet to come), purchased from Julliot. More important were “Deux pots pourris de porcelaine du Japon fond blanc, à fleurs de couleurs, garnis de bronze doré d’or moulu,” which were supplied by the same *marchand-mercier* on December 16, 1741, with two porcelain and ormolu candlesticks “pour servir dans la Garderobe du Roi au château de Choisy.” From this time onward, mounted porcelain is fairly frequently mentioned in the *Journal*. In June of the following year, for instance, “le S<sup>r</sup> Hébert marchand” furnished a considerable number of important pieces “pour servir dans l’appartement de Mad<sup>e</sup> la comtesse de Mailly” in the same château. Thenceforward for a time this famous *marchand suivant la Cour* seems to have shared almost equally with Julliot the honor of furnishing mounted porcelains to the Crown.

That these purchases suddenly begin to appear in the *Journal* in 1741 suggests that the reawakened taste for mounted Oriental porcelain (it seems to have remained more or less dormant during the 1720s) was a fairly new one, though even in this early part of Louis XV’s reign the court was never quite in the forefront of fashion. This confirms the evidence of sale catalogues that the climacteric moment for the widespread change of taste in this field occurred in the late 1730s.

TO UNDERSTAND why this change should have occurred at this particular moment in time it is necessary to consider, very briefly, the special position that China occupied in French thought in the eighteenth century.<sup>17</sup> The first European reaction to the arrival of large quantities of Chinese objects (textiles, porcelains, lacquers, etc.) toward the end of the seventeenth century was a romantic one. The Chinese were seen as a strange, exotic people living amid quaint surroundings, in a remote never-never land, a sort of arcadian dream world where the laws of morals, science, and religion hardly operated.

17. On this subject see Reichwein, *China and Europe: Intellectual and Artistic Contacts in the Eighteenth Century*, 2nd ed., and Besterman, ed., *Studies on Voltaire and the Eighteenth Century*, XXI, both *passim*.

This is very evident, for instance, in Watteau's chinoiserie decorations at the Château de La Muette, dating from the second decade of the eighteenth century, or in the tapestries of the Tenture des Chinois woven by the Filleul brothers at the Beauvais factory a little earlier. Neither bears any close relationship to China as it really was or indeed attempts to do so.

But if "the men of commerce" who brought Chinese artifacts back from the East to Europe were, as Voltaire wrote, "in search only of wealth," there were others who visited China with much more academic intentions. The Jesuit missionaries, especially, went to China in the most zealous spirit. They wished to study and understand this great nation in order to convert it to European Christianity. But their studies of the history, religion, and customs of this ancient civilization had a paradoxical consequence. As a result of what they learned and reported home about Chinese society from these sources, a considerable number of French thinkers were very nearly converted from Christianity (with which they were, in any case, ceasing to be in sympathy) to an overweening admiration for Confucianism. In 1769, Nicolas-Gabriel Clerc assigned the beginning of this revolution in thought (it was no less than that) to the opening years of the eighteenth century. "From this moment onward," he declared, when writing about the nature of Chinese civilization in *Yu le Grand, Histoire Chinoise*, "a clear conviction banished all uncertainty. . . . Everyone was forced to admire a people as old as it is wise, and as pre-eminent in religion as it is in wisdom." The Jesuit *Lettres Édifiantes et Curieuses*, which began to be published in 1702 and continued for many years, was one of the most influential sources for this reorientation. So was Du Halde's *Description Geographique, Historique . . . de l'Empire de Chine . . .*, which appeared in 1735. But these are mere isolated examples. The bibliography of books and writings on China or related to Chinese thought published in eighteenth century France is immense.<sup>18</sup> It not only includes scientific, philosophical, and religious works of the type already mentioned, but embraces numerous books like *L'Espion Chinois*, which purported to be translated from the Chinese and criticized French habits and morals from a supposedly Oriental point of view, as well as the many satirical or merely erotic fairy tales set in a Chinese framework that were published in France during the eighteenth century. These generally contrasted French and Chinese manners and society to the detriment of the former.

Voltaire was one of the chief propagandists of this curiously excessive admiration for all things Chinese. His play *L'Orphelin de la Chine* (1755) is subtitled *Les Morales de Confucius en Cinq Actes*, and, earlier on, in the *Lettres Philosophiques* (1734), he had written of the Chinese as having "perfected moral science, and that is the first of the sciences." Elsewhere he declares, "what should European princes do when they hear of such examples [of Chinese morality]? Admire and blush, but above all imitate." In 1756, at the suggestion of the physiocrat François Quesnay and urged on by Mme de Pompadour, Louis XV solemnly guided a plough at the opening of the spring tilling in deliberate imitation of the age-old fertility ritual performed by the emperors of China at the spring equinox.<sup>19</sup> Admiration could

18. See Cordier, *Bibliotheca Sinica*, 2nd ed.

19. In 1761 the queen, Marie Leszcinska, played an active part as an amateur painter in decorating one of her rooms at Versailles with paintings in the Chinese style (see *Gazette des Beaux-Arts*, May-June 1969, pp. 305 ff.).



hardly be carried further. By the time the *Encyclopédie* appeared, its principal editor Diderot, a man of great common sense, could declare that the Chinese “dispute the palm with the most enlightened peoples of Europe.” A recent writer has declared, “. . . as an example of cultural misunderstanding on a wide scale, the Chinese vogue in seventeenth and eighteenth century France is almost unique in the history of Western thought.”<sup>20</sup> But it was more than a vogue. Mistaken or not, it was a real revolution in thought and feeling.

Artistically chinoiserie was the expression of this revolution.<sup>21</sup> Chinoiserie has often been regarded merely as one aspect of the rococo, indeed even (by a writer like Reichwein) as one of the principal causes of the rococo movement. But this is not so. Chinoiserie appeared in France long before the rise of the true rococo, created primarily by Meissonnier, Pineau, and a few others in the 1720s and 1730s. Indeed, chinoiseries have little or nothing in common with Meissonnier’s designs for silver or Pineau’s architectural decorations, in which the full rococo first appears. These actually made their first appearance at a time when trade restrictions on imports from the Far East were certainly limiting the arrival of Chinese textiles in France and when the influx of porcelain, lacquer, and other Oriental artifacts may also have been reduced below the level at which it had been running at the beginning of the century.

Nevertheless, there was a certain sympathy, almost a consanguinity, between Chinese art and the rococo. It cannot be doubted that familiarity with the strangely distorted perspectives, arbitrary distribution of motifs, and anti-classical compositions of Chinese art, especially as it was known from the decorations on porcelain, lacquer, and textiles, made the use of asymmetry, one of the most prominent features of the full rococo, more readily acceptable to French eyes. The new and strange character of chinoiserie and of the rococo had a good deal in common. Each was anti-classical and nonrealistic.

Whether the French ever believed that their chinoiserie actually resembled Chinese art at all closely is doubtful. Certainly such a belief would have had no basis in fact. Western motifs constantly intrude. In *Le Trône*, for example, from the series of Beauvais tapestries known as the *Tenture des Chinois*, a Chinese prince is shown seated beneath a fantastic canopy of almost neo-Gothic form, while a courtier is being wheeled in a garden chair of purely European design. It is the same with the Chinese tapestries designed by Boucher in 1742, nearly half a century later, also for weaving at the Beauvais factory. Here Oriental princesses admire themselves in toilet mirrors of the normal French pattern or take tea while seated on chairs of purely Western design. This intermixing of the familiar and the exotic was not merely the result of insufficiently detailed knowledge of how the Chinese lived. It must have made the Chinese elements in chinoiserie more acceptable to Europeans. It may well be that this was one of the aesthetic motifs behind the vogue for mounting Oriental porcelain in gilt-bronze mounts of a purely Western character. The mounts not only softened the strange character of the Eastern material and made it more readily assimilated by the European eye; they also made it fit more easily into the French interiors where such pieces had inevitably to be displayed.

20. Guy, “The French Image of China before and after Voltaire,” in *Studies on Voltaire and the Eighteenth Century*, ed. Besterman, XXI, p. 11.

21. Honour, *Chinoiserie: the Vision of Cathay*, is an admirable discussion of the subject.

WE HAVE already seen that the first recorded examples of mounted porcelain purchased for Louis XV's court came from the *marchand-mercier* Julliot, and that soon afterward Hébert, the only *marchand-mercier* to have an establishment within the confines of the palace of Versailles itself, was also supplying mounted Oriental porcelain to the Crown. The *marchands-merciers* provided the chief retail outlet for imports of porcelain and other Oriental materials onto the French market. For evidence of this it is only necessary to glance at the trade card of the famous *marchand-mercier* Gersaint, the friend of Watteau (Figure 5). Here Chinese objects of every sort are piled up in front of a large cabinet of Chinese lacquer, on the summit of which a bowing *magot* is seated holding a smaller *pagode* in one hand. These things were his principal stock in trade, and the very name of his shop, À la Pagode, gave indication of the wares he retailed.<sup>22</sup> Besides, the *marchands-merciers* were, we know, in regular contact with Amsterdam, the leading port in Europe for the importation of Eastern goods, and were among the principal buyers of Chinese and Japanese goods there.

The role of the *marchands-merciers* as innovators in the sphere of taste needs no stressing here. It has already been emphasized in the Introduction to Volumes I and II of this catalogue (pp. LII–LXI), particularly in relation to the use of Sèvres porcelain plaques for the decoration of furniture. It is impossible to doubt that even if these energetic middlemen were not the first to devise the idea of mounting Oriental porcelains in gilt bronze, they fostered and developed the taste. The evidence provided by the *Livre-Journal* of Lazare Duvaux alone is conclusive on this subject. It is almost impossible to open to any page of this *marchand-mercier's* daybook without encountering one or more items of mounted porcelain, either Oriental or Occidental. Nothing could bear more forceful witness to the persistence throughout the decade 1749 to 1759 of the mania (it was no less) for mounted porcelains, which had arisen rather more than ten years before Duvaux's account book opens. Any selection of entries to illustrate this point must necessarily be arbitrary, so a single, particularly costly, item is chosen here to exemplify the taste and give some idea of the high prices mounted Oriental porcelain commanded by the middle of the century.

Du 6 décembre [1751]

Mme la Marq. de Pompadour: Un vase d'ancienne porcelaine bleue imitant le lapis, garni en bronze doré d'or moulu, 1,320 l.—Deux autres vases en hauteur de porcelaine céladon ancienne, montés en forme de buire, en bronze ciselé & dorés d'or moulu, 1,680 l.—Un autre morceau en hauteur à six pans de porcelaine bleu-clair, monté en bronze doré d'or moulu, 1,080 l.—Quatre vases céladon gaufrés, garnis en bronze doré d'or moulu, 1,200 l.

(*Livre-Journal*, no. 967)

Hundreds of other entries would have been equally appropriate for quotation. Some are quoted in the catalogue below under the individual pieces of mounted porcelain to which they appear to bear some more or less tenuous relationship (for example, Catalogue Nos. 187, 191 A and B, and 197 A and B).

Lazare Duvaux certainly commissioned *bronziers* to prepare mounts for porcelain. On August 18, 1751, we find him providing Mme de Pompadour with:

22. Juillot's establishment bore the sign *Aux Curieux des Indes*, and another *marchand's*, *Aux Curieux de la Chine*.



Figure 5. Trade card of the marchand-mercier Edmé-François Gersaint, engraved after a drawing by Boucher

Une garniture de porcelaine, bleu-céleste uni, composée de deux chats, & trois bouteilles à dragons garnies en bronze doré d'or moulu, dont les modèles ont esté faits esprès, 1,480 l.

(*Livre-Journal*, no. 886)

On December 30 of the same year, M. de Julienne, the great collector of paintings, purchased porcelain vases from Duvaux and had them mounted:

Quatre grands vases de porcelaine bleue à cartouches, de 24 louis, 576 l.—Avoir coupé les vases & fait des pieds & gorges à moulures & godrons dorés d'or moulu, 216 l.

(*Livre-Journal*, no. 997)

This throws some light on the methods of mounting vases. Occasionally Duvaux would even have porcelain mounted in some unusual technique. Thus, on October 10, 1751, he supplied Mme de Pompadour with:

Deux vases de porcelaine bleu-céleste, forme de cruche, montés en cuivre argenté & ciselé, 750 l.

(*Livre-Journal*, no. 921)

On one occasion, on May 1, 1758, he actually reverted to the practice of the previous century and mounted porcelain in silver gilt:

M. de Dauphin: La garniture en argent ceselé & doré d'or moulu pour un huilier de porcelaine, avec ses caraffes de cristal doré, 156 l.

(*Livre-Journal*, no. 3116)

though in this instance there is no positive evidence that the material was Oriental and not Western porcelain.

Frequently *marchands-merciers* would create elaborately complex compositions such as standishes, perfume burners, scent fountains, etc. For a change, let us take an example of the elaboration of some of these creations from the *Journal du Garde Meuble*. On May 18, 1744, we find the following:

Livré par le Sr Hébert

Pour servir dans la Garderobe du Roy, à coté de la nouvelle chambre à coucher de sa Majesté à Versailles.

Une fontaine de Porcelaine ancienne, truitée gris, de 22 pouces de haut et 16 pouces de large par le bas, montée sur deux gros chiens de porcelaine ancienne fond blanc et couleurs, ornée de bronze d'or moulu, avec une écrivisse bronze sur le couvercle, Le Robinet représentant un signe, Le vase de la fontaine cerclé dans la porcelaine même d'une dentelle brune avec deux anneaux mobiles de pareille porcelaine.

(Archives Nationales, 0<sup>1</sup>3313, fol. 113<sup>vo</sup>)

Often, too, they would combine Oriental and Western porcelain in a single composition:

Du 20 fevrier 1745 . . . Par le Sr. fayolle. Pour servir sur la cheminée du cabinet de Madame la Dauphine au milieu des deux Girandolles cidessus [which were of Meissen porcelain]. Un pot pouri d'ancienne porcelaine truitée avec son couvercle. Le tout garni de guirlandes de fleurs et d'un bouquet monté en bronze doré d'or moulu, haut de 10 pouces 1/2.

(Archives Nationales, 0<sup>1</sup>3313, fol. 173)

where the body was clearly of Chinese porcelain and the bouquet of Meissen flowers.

DUVAUX's *Livre-Journal* is also one of the rare sources of information about the craftsmen who made porcelain mounts. Jean-Claude Duplessis (died 1774) seems to have been his principal chosen instrument for this purpose (see the Introduction to Sèvres porcelain in this volume, pp. 161–162, for a lengthier discussion of this craftsman). Duplessis's name appears against a number of entries in the *marchand-mercier's* daybook. On one occasion (May 15, 1752, no. 1124), Duvaux seems to have even paid his coach fare to Asnières, the country house of the Marquis Voyer d'Argenson, possibly in order that he might discuss the designs of mounts with that fervent collector, for fifteen months later we find the following entry:

Du 21 [August 1753]: La monture en cuivre ciselé d'un vase de porcelaine bleue, payée à M.  
Duplessis, 720 l.—La dorure d'or moulé dudit vase, 192 l. (*Livre-Journal*, no. 1493)

Duplessis certainly mounted a great deal of porcelain, both European and Oriental. We even get a little light on the style of his mounts from an entry for June 15, 1754:

Mme la Marq. de Pompadour: La garniture en bronze doré d'or moulé de deux urnes de porcelaine  
céladon, modèles faits exprès par Duplessis, 960 l.—La garniture en bronze doré d'or moulé d'un  
vase en hauteur de porcelaine céladon, à tête de belier, nouveau modèle de Duplessis, 320 l. Le  
port à Bellevue, 3 l. 12 s. (*Livre-Journal*, no. 1810)

But for the most part we are as much in the dark about the styles in which the various Chinese porcelains were mounted for Duvaux as we are about the names of most of those making the mounts for him or for other clients.

In the entries below one or two attempts have been made, though very tentatively, to identify the makers of mounts and likewise to group together a few pieces whose mounts seem, on stylistic grounds, to be the work of a single *bronzier* or to have come from a single workshop (see, for instance, under Catalogue Nos. 186 A and B). Thus, in the *Wallace Collection Catalogues: Furniture* (see under Nos. F 115 and 116) I have suggested that certain types of mount commonly found on Chinese porcelain in the mid-eighteenth century (many are struck with the crowned C) are in the manner of the goldsmith Thomas Germain (*maître* 1720–1748), who may have provided models for the mounts or even have made them in his workshop. Mounts of a closely related type are to be found here on the pot-pourri bowl Catalogue No. 178. Those on the pair of pot-pourri bowls Catalogue Nos. 176 A and B are of closely related character. In the catalogue below I have tentatively suggested that the mounts on the pair of vases Nos. 189 A and B may perhaps have been designed by Jean-Claude Duplessis. But such suggestions are put forward very hesitantly and must be recognized for what they are—no more than attributions. Positive and certain knowledge in this field is very difficult to obtain. The d'Aumont sale catalogue of 1782, for example, describes in some detail a number of Oriental porcelains mounted by Pierre Gouthière (*maître* 1758–1813/14), but one pair only has been identified with certainty (Dreyfus, *Catalogue Sommaire du Mobilier et des Objets d'Art*, no. 438, pl. xviii). We are, however, sufficiently familiar with Gouthière's style in other contexts to make certain attributions to him of the mounts of a few Chinese porcelains highly plausible, e.g., a pair of *brûle-parfums* of turquoise-blue porcelain in the form of swans in the Louvre (Dreyfus, *op. cit.*, no. 432, pl. xxxiii).

But for the most part, the creators of these mounts are anonymous and likely to remain so. Thus we learn from the *Almanach Dauphin* of 1777 that a certain Ase was “renommé pour les garnitures de porcelaines et autres vases précieux,” but we know absolutely nothing more about him, and the possibility of identifying any of his work is exceedingly remote. The mounts of certain porcelains are sometimes traditionally ascribed to one of the Caffiérés (e.g., *Wallace Collection Catalogues: Furniture*, nos. F 103, 104), but there is no positive evidence that any of the family ever made mounts for porcelain at all.

We learn from Hébert’s *Dictionnaire Pittoresque et Historique* that in 1766 Blondel de Gagny possessed a number of vases, etc., mounted by the goldsmith Simon Gallien (*maître* 1714–1757). Among them were “deux Dauphins de porcelaine celadon,” mounted by him apparently as ewers.<sup>23</sup> Were these the celadon fish of a type not infrequently met with, mounted with base, handle, and lip incorporating reeds, shells, and scrolls? We do not know, but we have evidence from elsewhere that Gallien provided models for furniture mounts, and a pair of celadon ewers mounted in just this way are in the Wallace Collection (*Wallace Collection Catalogues: Furniture*, nos. F 105, 106). The refinement of their mounts strongly suggests that they are the work of a goldsmith.

Blondel de Gagny also employed a certain Vassou (“dont les talens sont connus,” according to the sale catalogue of 1776) to mount vases of porcelain and other materials for him. But the chances of identifying the work of either craftsman with any certainty is exceedingly remote today. The same may be said of the Varins, *père et fils*, who worked for the French Crown in the middle of the eighteenth century and received payments for “ouvrages de bronze en bas relief, vases, figures et autres.” Indeed, it is by no means certain that they even made mounts for vases of Oriental porcelain, though it seems highly probable. And for every name of this sort that has come down to us we may be sure that dozens have been forgotten.

If we know little of the craftsmen responsible for the creation of the mounts for Oriental porcelain, we know even less of the artists responsible for designing them insofar as this was done outside the *bronzier*’s workshop. There is some evidence that this did happen from time to time. Lazare Duvaux quite frequently mentions mounts for porcelain “dont on a fait les modèles” (e.g., no. 884) or as being “modèles fait exprès” (e.g., no. 1628). The phrases are admittedly ambiguous, but it would have been consistent with the general practice of *marchands-merciers* if Duvaux had provided the designs himself. More positive evidence that mounts were sometimes specially designed by someone other than their maker is to be found in the sale catalogue of François Boucher’s collection, held on February 18 ff., 1771 (Lugt, *Répertoire des Catalogues de Ventes Publiques*, no. 1895). Two items under the heading *Porcelaine Truîtée* are described thus:

817 Deux vases d’ancienne porcelaine, ornés de deux têtes de belier, dont les cornes servent d’anses, avec guirlande de laurier, piedouche à gorge ornée de bronze doré, très-bien exécutés d’après les desseins de M. Boucher. Chacun porte 7 pouces de haut, sur 5 de large.

23. Hébert, *Dictionnaire Pittoresque et Historique* . . . , 1766, I, pp. 54–55.

The next item but one was

819 Deux autres vases, couleur ventre de biche, ornés d'anses composées de serpents qui s'entrelacent  
& d'un masque de satyres avec guirlandes, en bronze doré, de la composition de M. Boucher.

Neither fetched particularly outstanding prices (144 livres and 101.1 livres, respectively), but the descriptions are sufficiently detailed to make identification of examples of the original mounts possible should they appear.

The architect F.-J. Belanger (1744–1818) is on record as designing some of the mounts executed by Pierre Gouthière for the Château de Bagatelle, and may also have done so for the comparatively rare number of Oriental porcelains known to have been mounted by this craftsman for the Duc d'Aumont, for Belanger was patronized by the duke and was closely associated with the marble-cutting atelier he had created (see Volume III of this catalogue, under No. 306), where Gouthière certainly worked. But at almost every point we are balked by lack of positive evidence, and on the whole we know very little about the branch of eighteenth century French craftsmanship concerned with mount-making.

EVEN TO discuss the history of the collecting of mounted Oriental porcelain is impossible, our sources of information are so scanty. In the eighteenth century, it seems that almost all the great collectors of Oriental porcelain from Julienne to the Duc d'Aumont admired it equally whether it was mounted or not. Mme de Pompadour purchased so much mounted porcelain from Lazare Duvaux that she might perhaps be regarded as a collector. Possibly, too, the Duchesse de Mazarin, daughter of the Duc d'Aumont, might qualify. Of the ninety-eight lots of Oriental porcelain in her posthumous sale in 1781, no less than sixty were mounted. An analysis of contemporary sale prices suggests there was a slight plus value for mounted porcelains, but the difference is marginal, and essentially the technique is a subordinate if charming genre. There is, however, little doubt that the taste for mounted porcelains was on the decrease in the Louis XVI period. Of nineteenth and twentieth century collectors, only the Maréchale de Lannes, Duchesse de Montebello, seems in mid-century to have had an exceptionally large collection. This was dispersed by auction after her death at a sale that included eighty-nine lots of mounted porcelain, totaling 132 vases (February 2 ff., 1857, Lugt, *Répertoire des Catalogues de Ventes Publiques*, no. 23338). The prices fetched for none were excessive, the highest being £170 for a pair of celadon bottles with Louis XV mounts. The duchesse is a more or less solitary figure in her period. Early in the present century E. M. Hodgkins published the well-known *Catalogue of a Collection of Mounted Porcelain* prepared by Seymour de Ricci, but as Hodgkins was a dealer his collection was inevitably assembled primarily with an eye on the market. Nineteenth century and early twentieth century collectors of Oriental porcelains, unlike their eighteenth century predecessors, usually despised the mounts on Eastern porcelains and often discarded them. I myself well remember as a boy to have been told with delight by that great collector of Chinese porcelain, the late Leonard Gow, how often he had ruthlessly torn the mounts from some of his finest Ming porcelains and cast them on the rubbish heap. But that was half a century ago. Such vandalism, one hopes, must be rare today.

F. J. B. WATSON

## *Oriental Ceramics in the Wrightsman Collection*

IT IS A CURIOUS circumstance that many of the types of Chinese porcelain collected so enthusiastically in Europe in the eighteenth century should be known to us by names that are not Chinese. Today one hears French terms more often than Chinese, and this in spite of the fact that the English, the Germans, and others were very active collectors. Thus one talks of certain polychromes as being of the *famille verte*, *rose*, *noire*, or *jaune*, and of the monochromes *blanc de chine*, *café au lait*, *clair de lune*, and the various *sangs* (*de boeuf*, *de pigeon*, *de poulet*). This is not to say, however, that Chinese equivalents do not exist, but, rather, that they have only recently begun to gain some currency.

In this catalogue we are primarily concerned with porcelain of a muted gray-green or blue-green color, called celadon. Several explanations have been offered for the origin of the name. The one most frequently heard is that it was the name of a shepherd in a play adapted from the novel *L'Astrée*, by Honoré d'Urfé, published in 1610. Those who hold this belief assume that Celadon's muted green costume suggested a name for a certain shade of green. Robert Schmidt<sup>1</sup> asserts that these porcelains had already been coming into Paris in large numbers at that time. Another explanation of the name associates it with Saladin, Sultan of Egypt, who in 1171 presented forty pieces of celadon to Nur-ad-din, Sultan of Damascus. Those who subscribe to this theory regard the term celadon as a corruption of the name of the donor of this magnificent gift.

Western admirers of celadon have other names for it, designating it by the place of origin, such as Yüeh, Lung-ch'üan, or Northern Celadon. To the Chinese, however, the celadons that Westerners so greatly esteem are included in the broad group called *ch'ing tz'u*, which roughly translated, means green (or blue) porcelain.

Technically, celadon as we recognize it is a ceramic characterized by a sometimes thick, waxy-looking glaze made of feldspar and silica, to which a small amount of iron is added to contribute the gray-green or blue-green color.

It has been customary to think of celadons as a class that does not quite manage to conform to the Western definition of porcelain. We hold that whiteness, translucency, and resonance are three basic attributes of true porcelain. By these standards, celadon is a refined type of stoneware, approaching porcelain in its resonance but lacking the other two essentials. Its high-fired body is usually designated as a "porcellaneous material." Sherman Lee<sup>2</sup> has taken a more generous view, in saying that "Modern science and Chinese ceramic tradition agree in defining porcelain (*Tz'u*) to include any high-fired ceram-

1. *Porcelain as an Art and a Mirror of Fashion*, p. 31.

2. *Bulletin of the Cleveland Museum of Art*, March 1956, pp. 46-52.

ic of a homogeneous nature where the separation of glaze from the body has been obliterated, regardless of the color or degree of translucency of the result. Accordingly the term 'porcelain' definitely includes celadons of the Sung Dynasty (960–1279) or even earlier, and the term 'proto-porcelain' has been coined to indicate the early ancestors of this green-glazed family." This definition of porcelain, taken in the light of fairly recent archaeological discoveries in China, gives the art of porcelain-making a perspective of over two thousand years.

The celadon vases in this collection, all of which are mounted in gilt bronze, illustrate the major techniques employed in the decoration of the later celadons. On Nos. 186 A and B the clambering lizards represent motifs in high relief of the sort often molded separately and applied upon the surface. A modification of this technique occurs on Nos. 182 A and B, with their mystic trigram and *yin-yang* symbols molded directly on the surface. No. 180 shows a design formed by piercing the walls with symmetrical arrangements of circles, scrolls, and petal shapes. On Nos. 181 A and B symbols of longevity, reserved in the blue-gray glaze, are painted thickly in white and outlined with pencilings of cobalt-blue. No. 179 illustrates a design created by incising the unfired clay with a beveled wooden tool.

Another decorative refinement is the crazing or fissuring of the glaze. While this may seem to the layman to be the result of chance, it is actually a deliberate effect achieved through exquisite mastery of the kiln. Usually the crackle develops as an irregular network of straight and curving lines extending over the entire surface, with the infinite variety of cracks in the thawing ice on a pond. At times it is made to produce patterns running in principally vertical or horizontal directions, or even spiraling around the neck of a vase. It may be dark and assertive or so subtle as to be invisible until the piece is within arm's reach; again, it may be so small and regular as to deserve the allusion to fish scales in the term *truité*.

The use of forms taken from bronze ritual vessels is a characteristic of celadons, as illustrated by Nos. 182 A and B, 186 A and B, 189 A and B, and 190 A and B. This imitation of bronzes has persisted for more than two thousand years, and there exists a group of proto-celadon vessels that, because of their strong resemblance to bronzes of the Warring States period (about 480–222 B.C.), are believed to date from the third century B.C.; indeed, there is feldspathic glazed pottery, in the shape of bronzes, taken from recently excavated tombs in Anhui Province, which archaeologists date to 800 B.C.<sup>3</sup>

THE REPUTATION of Japanese porcelain in the mind of the European collector rests basically on the enameled porcelain made in the vicinity of Arita, on the island of Kyushu. At the aesthetic pinnacle is a class called Kakiemon, after a family of potters and porcelain painters who came to the fore in the seventeenth century. Their particular contribution was the development of enameling, or painting in colors on the surface of the glaze.

No one can say precisely when or how the Japanese first learned how to prepare and successfully paint in enamels, but the fact that their earliest efforts employed red and blue is taken to indicate that

3. *Kaogu Xuebao* (*Chinese Journal of Archaeology*), no. 4, 1959, pp. 59–91, pls. I–XVIII.



they must have been familiar with similar effects in pottery issuing from private Chinese factories in Ching-tê-chên and Fukien.<sup>4</sup> Traditionally, an Arita pottery merchant, Toshima Tokuyemon, succeeded in mastering the technique, with the help of his foreman, Sakaido Kakiemon (1598–1666), after a long series of experiments. From this collaboration there evolved in the Kakiemon family a distinct style of painting in enamels that extended into a school bearing that name. From the Kakiemon circle the highly stylized representations of floral and animal subjects emanated during the last years of the seventeenth and the early years of the eighteenth century.

The two bowls Nos. 176 A and B are of outstanding importance as examples of the Kakiemon style. In addition, they corroborate early descriptions of this style, which, according to records uncovered by T. Volker,<sup>5</sup> can be traced to 1659, when fifty flasks with red and green painting were ordered by the Dutch. This type of decoration is not known to have been in existence before that date; when executed in a palette extended to include yellow and overglaze blue, as in these bowls, it is safer to assume a date closer to 1780.

Kakiemon porcelain was exported to Europe as part of the China trade and exerted a profound influence upon European ceramic producers for many decades. The style was strongly reflected in the faïence of Delft as well as in the porcelain of Meissen, Chantilly, and the principal English factories. European examples of the Kakiemon style are represented in this catalogue by Nos. 63–66.

A second category of porcelain for which Arita is acclaimed is that of sculptural ornaments in the form of birds and fish. These often bear such a close resemblance to ones made at the same time in China as to make attribution difficult. However, the motif of the leaping carp, as seen in the magnificent pair Nos. 197 A and B with French mounts of gilt bronze, seems peculiarly Japanese; so, too, do the bold splashes of color with which the bases are decorated. Another indication of their provenance is that similar carp were classified as Japanese in the sale catalogue of 1769 of the Gaignat Collection (see under Nos. 197 A and B), since it is exceptional that they should have been thus described at a period when geographical distinctions among Oriental porcelains were not generally observed.

The dating of these ornaments is open to conjecture. Jeffrey S. Story, in a letter to the writer, commented, “. . . in the present state of our knowledge I think circa 1700 is about the best we can do. The Gaignat catalogue provides one terminus for our period and the date when enamelled Japanese porcelain was first imported into Europe (about 1685) provides the other terminus.” There is no definite documentation, from European collections known to have been in existence between these dates, as to when such pieces were first available to Western collectors, so for the present we may regard the Genroku period (1688–1703) as the earliest date for them.

C. C. D.

4. Jenyns, *Japanese Porcelain*, p. 108.

5. *Porcelain and the Dutch East India Company*, pp. 129, 130.

176 A,B Pair of Bowls, Mounted  
in Gilt Bronze  
as Pots-Pourris

Overall: H.  $15\frac{1}{8}$  (38.4); W.  $16\frac{1}{4}$  (41.3);  
D.  $10\frac{1}{4}$  (26.0).

Porcelain: H. including 1-inch (2.5) bronze  
neck ring  $9\frac{1}{2}$  (24.2); Diam.  $9\frac{1}{2}$  (24.2).

EACH deep, round bowl with low domed cover has sides that taper, then curve abruptly to meet the recessed ring foot. They are painted boldly over the glaze in blue, iron-red, green, and yellow with clusters of chrysanthemums, peonies, and other flowers, interspersed with fences and other garden structures, and accented by cloud scrolls at the borders. Each is richly ornamented with chased and gilded bronze mounts surmounted by a spirally twisting spray of flowers and berries on the cover. Separating the lid from the bowl is a wide collar edged with bulrushes and scrolls and pierced with cartouche-shaped openings of varying design. At either side an upswept handle of scrolled and entwined bulrushes springs from the four blown acanthus leaves, which form the feet, and links up with the collar.

Japanese, dating from the second half of the seventeenth century, perhaps 1660–1680; the mounts are French, about 1745–1750, and are in the manner of Thomas Germain (*maître orfèvre* 1720–1748).

Formerly in the collection of Baroness Renée de Becker, New York.

These bowls are early examples of the Japanese porcelains from Arita associated with the enamel

painting of the Kakiemon family of potters and porcelain painters. It is believed that Sakaida Kakiemon (1596–1666) was the first artist to have decorated Japanese porcelains with enamels (or overglaze) colors. The date of his first success is placed at about 1660 or slightly earlier. It is from the Kakiemon circle that the highly stylized representations of floral and animal subjects emanated during the last years of the seventeenth and the early years of the eighteenth century. Kakiemon porcelain was exported to Europe as part of the “China trade” and exerted a profound influence upon European ceramic producers for many decades. The style was strongly reflected in the faïence of Delft as well as in the porcelains of Meissen, Chantilly, and the principal English factories. European examples in the Kakiemon vein are represented in this catalogue by Nos. 45 A and B, 63, 64, 65, and 73 A–JJ.

The glaze of Nos. 176 A and B is bluish white and is characteristic of Arita porcelains produced before the last decade or two of the seventeenth century, when it was superseded by a clear white glaze, upon which was painted a delicate and more formal decoration. A clue to the dating of this newer type is suggested by its presence in the English Royal Collection at Hampton Court Palace, where some of the porcelains were reported by Lane (*Transactions of the Oriental Ceramic Society*, 1949/1950, pp. 29–31) as having “under the base a small circular seal of red wax stamped with the arms of William and Mary. . . .” Lane believed from this evidence it could safely be assured that the entire collection had been formed before Queen Mary II’s death in 1694.

See also Volume II of this catalogue, Nos. 249 A and B.





## 177 Table Fountain, Mounted in Gilt Bronze

Overall: H.  $15\frac{1}{4}$  (38.7); W.  $10\frac{1}{2}$  (26.8); D.  $7\frac{7}{8}$  (18.8).

Birds: H.  $4\frac{7}{8}$  (12.4); W. 4 (10.2); D.  $2\frac{1}{2}$  (6.4).

Jar: H. 6 (15.2); Diam.  $3\frac{3}{4}$  (9.5).

THE MAIN body of the fountain consists of a cylindrical canister of white Chinese porcelain (*blanc de chine*) with its sides pierced in a diagonal fret pattern and lined with copper. It is flanked by a pair of Meissen swans, seated among bulrushes of naturalistically painted tin (*tôle peinte*) and supported on a flat circular platform of burnished gilt bronze resting on an elaborately scrolled base ornamented with acanthus leaves and floral sprays. In the front is stalactitic work suggesting dripping water. Three groups of scrolls form the feet.

The top of the canister is surrounded by a broad collar of engraved gilt bronze with a border of pendent stalactitic rockwork, and at the bottom, above the rim surrounding the base, is a tap, also of gilt bronze in the form of a frog crouching among bulrushes of *tôle peinte*. A tube in its mouth permits scented water to flow from the interior of the cylinder when the tap is turned. The cylinder is surmounted by a domed lid of white porcelain (a modern replacement) surmounted by a knob in the form of a circular rimmed platform of gilt bronze from which springs a group of metal bulrushes painted naturalistically. The body is flanked at each side by a large scrolling gilt-bronze handle from which bulrushes and leaves emerge.

The canister rests on a tree stump of gilt bronze, on either side of which is a small swan, its brown- and black-marked head held high and slightly turned toward the front. Each bird rests on an oval dome-shaped base colored yellow-green, that beneath the bird at the right being penciled in sepia.

Marks on the birds, if they exist, are concealed by the mounts. Stamped on the mounts four times (on the base in front of the right-hand swan,

on each handle, and on the lid) with the crowned C (for a note on the crowned C, see under Nos. 16 A and B).

The *blanc de chine* vessel dates from the late Ming or early Ch'ing Dynasty of the seventeenth century; models of the Meissen swans probably created about 1747, attributed to Johann Joachim Kaendler (working 1731–1775). The mounts are French, dating from 1745–1749.

The species of swan represented is the mute swan (*Cygnus olor*), native to Europe and Asia.

The pierced porcelain cylinders may have been made originally as brush pots or cricket cages.

A pair of identical cylindrical canisters of Chinese porcelain, which were sold as lot 4 in the Christie's sale of February 24, 1966, were inscribed inside the base in Chinese characters "made by Lin in the T'ien Ch'i period (1620–1627) of the great Ming Dynasty."

Such small composite table fountains are rare. One or two are mentioned by Lazare Duvaux and in eighteenth century sale catalogues. One of turquoise-blue Chinese porcelain supported by two lions of the same material is in the Louvre (catalogue no. 449) and formerly belonged to Marie-Antoinette. An earlier example combining Meissen swans, bulrushes in *tôle peinte*, and a vase of powder-blue Chinese porcelain, also formerly in the French Royal Collection, was on the Paris art market in 1956 (illustrated in color in *Le XVIII<sup>e</sup> Siècle Français*, Collection Connaissance des Arts, p. 110). This latter, although apparently incomplete, perhaps came from the same workshop as No. 177.



Two composite objects very similar to No. 177 were lot 348 in the sale of the collection of the historian of French porcelain, Comte X. de Chavagnac (sold Paris, Hôtel Drouot, June 19–21, 1911 [illustrated in catalogue]). They were composed of the bodies of two upright cylindrical teapots of white *blanc de chine* porcelain flanked by a pair of Meissen swans, above a cluster of painted metal bulrushes and a scrolling base of gilt bronze. They were not mounted as perfume fountains. They were clearly produced in the same French workshop as No. 177 and are described as coming from the *ancienne collection de Machault*, i.e. Jean-Baptiste de Machault d'Arnouville, controller of finances and administrator of the Vincennes factory from 1745 to 1754.

A jug at the Munich Residenz affords another interesting comparison. Originally a brush holder of reticulated *blanc de chine* porcelain, it was converted into a pouring vessel by means of a liner and mounts of gold and silver-gilt, the latter bearing the Paris datemark for 1729/1730. It has also been fitted with a cover, presumably of white French porcelain. For a description and illustration, see the 1958 catalogue of the Schatzkammer, no. 971, pl. 47.

Small fountains were originally made for rinsing the hands before or after eating, and often hung on the wall near the dining room door or, later, formed part of the architectural decoration of the room. Such miniscule fountains as No. 177

were, however, almost certainly intended merely to dispense scent to perfume the hands, etc. They are sometimes referred to as *fontaines à parfum*, but there seems no contemporary justification for this name.

The swans appear to be the same model as those illustrated in Savage, *18th-Century German Porcelain*, pl. 19 b (end figure, right), where they are attributed to the Swan Service made for Count Brühl. For a discussion of this point, see under Nos. 9 A and B.

A slightly larger pair of swans, dated about 1740–1750, in the collection of C. H. Fischer, Dresden, was sold at J. M. Heberle, Cologne, October 24, 1906, lots 660 and 670 (illustrated in catalogue, pl. 5). A pair mounted in gilt bronze with Chinese powder-blue jars, from the collection of Thelma Chrysler Foy, New York, was sold at Parke-Bernet, New York, May 23, 1959, lot 643 (illustrated in catalogue). Another pair, mounted in a Louis XV gilt-bronze fountain group, from the collection of Mrs. Derek Fitzgerald, London, was sold at Sotheby's, London, November 26, 1963, lot 158 (illustrated in catalogue). A pair identified as "c. 1737," was sold anonymously at Christie's, London, November 2, 1964, lot 120 (illustrated in catalogue).

A pair of identical Meissen swans is to be found on the mounted pot-pourri bowl No. 35. For others, see Nos. 33 A–C, 34, 36 A and B, 37 A and B, and 38 A and B.



## 178 Bowl, Mounted in Gilt Bronze as a Pot-Pourri

Overall: H. 16½ (41.9); W. 14½ (36.8).

Porcelain: H. including 1½-inch (3.8) bronze neck ring and 1¼-inch (3.2) ring on cover 12 (30.5); Diam. 12 (30.5).

THE GRAY-green bowl of pumpkin shape is richly mounted in gilded and chased bronze as a pot-pourri bowl. The stepped lid has a flat top with peach finial, almost concealed by the bronze. The mounts, of rococo design, include a shell and coral finial, a pair of bulrush handles springing from the base at each side, a pierced band separating the cover from the vessel, and a circular base, irregularly ribbed, supported on four feet in the form of blown acanthus scrolls.

Stamped on the mounts on the base, and in the

center of the front and back, with the crowned C (for a note on the crowned C see under Nos. 16 A and B).

European imitation of Chinese celadon of the seventeenth century; the mounts are French, in the manner of Thomas Germain (*maitre orfèvre* 1720–1748), and possibly by J. C. Duplessis père (working 1747–1774), and date from 1745–1749.

See also Volume II of this catalogue, No. 246. The change of attribution was made subsequent to the publication of Volume II.



# 179 Jar, Mounted in Gilt Bronze

Overall: H. 15 $\frac{1}{2}$  (38.5); w. of base 10 $\frac{3}{8}$  (26.4).

Porcelain: H. 7 $\frac{7}{8}$  (20.0); Diam. 8 $\frac{5}{8}$  (21.9).

THE CONTOURS of this pear-shaped jar with broad, rounded shoulders are subtly interrupted by the line of a narrow collar, and of an almost imperceptible furrow surrounding the body midway and caused by pressure of the potter's fingers in fitting the upper and lower parts together. The decoration, as seen through the sea-green glaze, is executed in two registers: the broad upper zone displays scrolling foliated motifs tooled with intaglio outlines; in the narrower band above the foot, erect plantain leaves have been incised with a fine stylus.

The gilt-bronze mounts consist of a lid of swirling leaves, flowers, and berries rising from foliated scrolls, interspersed with flowers, berries, and ribbed shell motifs; and a base supported on four feet formed of scrolled acanthus leaves over which flowers and berries are trailed.

Chinese celadon, dating from the seventeenth century, during the late Ming or early Ch'ing Dynasty; the mounts are French, dating from about 1750, in the manner of Thomas Germain (*maître orfèvre* 1720–1748).

See also Volume II of this catalogue, No. 251.



180 Vase, Mounted in Gilt Bronze  
as a Pot-Pourri

Overall: H.  $10\frac{3}{4}$  (27.2); W.  $10\frac{5}{16}$  (26.4).

Porcelain: H.  $7\frac{3}{4}$  (19.7); Diam.  $6\frac{1}{4}$  (15.9).



THE BODY is formed of two deep, circular bowls coated with transparent sea-green glaze, mounted one upon the other lip to lip to form a pot-pourri vase. The lower bowl has a ring-molded flaring foot. Cover, body, and foot are pierced with a repeating design of star-shaped and fleur de lys motifs alternating with diamond-shaped groupings of small circular apertures.

The whole is richly mounted in chased and gilded bronze, the cover surmounted by a finial of flowers, leaves, and berries, the sides of the cover fitted with two short scroll handles. A broad central band molded with acanthus scrolls serves to anchor two substantial, scrolled handles chased with leaves and berries that spring from the scrolling gilt-bronze base, which rests on six asymmetrically shaped rococo feet.

Stamped on the rim mounts of the lower bowl with the crowned C (for a note on the crowned C, see under Nos. 16 A and B).

Chinese celadon, dating from the eighteenth century; the mounts are French, dating from 1745-1749.

Formerly in the collections of Jacques Doucet (sold Galerie Georges Petit, Paris, June 7-8, 1912, lot 213 [illustrated in catalogue]); Mme Menthe, Paris.

See also Volume II of this catalogue, No. 247.

181 A,B Pair of Vases, Mounted in  
Gilt Bronze as Pots-Pourris

Overall: H. 10 (25.4); W. 8½ (21.6);  
Diam. 6¾ (16.2).

Porcelain: H. approx. 8¾ (22.3);  
Diam. 6½ (16.5).

EACH ovoid jar, with a disk-shaped lid, is coated with a blue-gray glaze. Upon the slightly convex upper surface of the cover, and again upon opposite sides of the jar, motifs thickly painted in white are outlined and accented with pencilings of cobalt-blue. The cover of each is decorated with a low flowering shrub. On one side of the body of No. 181 A appears a gnarled pine flanked by fungus and a cluster of bamboo, and on the reverse a flying crane and a spotted deer, symbols of longevity. On one side of No. 181 B is a straggling prunus shrub, in flower, and on the reverse a long-tailed bird hovers above a cluster of leaves. The cover of each is separated from the jar by a wide scrolled and foliated band of pierced, chased, and gilded bronze, thus converting it to a pot-pourri vase. Sprays of leaves forming handles spring from the spreading openwork stand of acanthus leafage of rococo design and clasp the sides of the vessel.

Chinese celadon, dating from the early eighteenth century; the mounts are French, about 1750-1755.

Because of the infrequent mention of the type in the account books of the *marchands-merciers*, it may be assumed that such ovoid jars were scarce in eighteenth century France.

See also Volume II of this catalogue, Nos. 248 A and B.



182 A,B Pair of Vases, Mounted  
in Gilt Bronze

Overall: H.  $9\frac{1}{2}$  (24.2); W. of handles  $6\frac{1}{4}$  (15.9).

Porcelain: H.  $6\frac{3}{4}$  (17.2); W.  $2\frac{1}{2}$  square (6.4).

EACH straight-walled vase coated with sea-green glaze is square in section with sides decorated in relief in imitation of a jade ritual object (*ts'ung*). A *yin-yang* motif is molded at the center of each side, with a unit of the Eight Mystic Trigrams above and below it. A richly scrolling and pierced lip of gilt bronze, chased with flutings and accented with a pair of openwork rococo cartouches, is fitted to the circular neck; it is joined by two scrolling handles that clasp opposite angles of the vase and link the lip to the pierced and foliated base supported on four scrolling feet.

Chinese celadon, dating from the Ch'ing Dynasty during the eighteenth century; the mounts are French, also eighteenth century, in the style of Louis XV.

Such vases became fashionable in Europe, but perhaps reached the West in any quantity only after 1758. The daybooks of Lazare Duvaux, which end in that year, mention only a single example.

See also Volume II of this catalogue, Nos. 253 A and B.



183 A,B Pair of Vases, Mounted  
in Gilt Bronze

Overall: H. 11¼ (28.6); W. 7½ (19.0).

Porcelain: H. 7¼ (18.5); Diam. 5⅜ (13.7).

EACH baluster-shaped vase is coated with a transparent sky-blue glaze revealing lightly incised double bands of decoration both at the neck and at the base. This decoration consists in each instance of an outer band of opposed triangles with diagonal hatchings, and an inner band of leafage in which long and short leaves appear in alternation. Each is fitted at the neck with a scrolled and foliated gilt-bronze collar. Two upswept handles of acanthus leaves and scrolls, from which sprays of berries spring, link this collar with the gilt-bronze stand resting on two double-scrolled and two single-scrolled acanthus feet.

Chinese, dating from the Ch'ing Dynasty during the eighteenth century; the mounts are French, eighteenth century, in the style of Louis XV.

Formerly in the collection of Mrs. Jacques Balsan, Lantana, Florida.

A pair of comparable baluster vases from the collection of Louis-Jean Gaignat (1697-1768), secretary to the king and Receveur des Consignations, was sold by Pierre Rémy, Paris, February 14-22, 1769, lot 104. One was sketched by Gabriel de Saint-Aubin in the margin of the catalogue of that sale, which was reproduced in 1921 under the title *Catalogues des Ventes et Livrets de Salons Illustrés par Gabriel de Saint-Aubin*, XI, with a foreword by Émile Dacier.

See also Volume II of this catalogue, Nos. 252 A and B.



## 184 Bowl, Mounted in Gilt Bronze

Overall: H. 8 (20.3).

Porcelain: H.  $6\frac{5}{8}$  (16.9); Diam.  $9\frac{1}{2}$  (24.1).

THIS thick-walled bowl is coated with a pale gray-blue celadon glaze displaying an all-over large-scale crackle. Immediately below the swelling lip, the sides bulge slightly and then contract in an even curve as they descend to the base. The bowl rests upon a chased and gilded bronze stand, supported on four scrolled and foliated feet, between each pair of which a small leaf motif depends.

Stamped on the mount on the side of one of the

scrolls with the crowned C (for a note on the crowned C, see under Nos. 16 A and B).

Chinese celadon, dating from the Ch'ing Dynasty, during the Ch'ien Lung period (1736-1795); the mounts are French, dating from 1745-1749.

Formerly in the collection of Baroness Renée de Becker, New York.

See also Volume II of this catalogue, No. 240.



185 A,B Pair of Bottles, Mounted  
in Gilt Bronze

Overall: H.  $10\frac{1}{4}$  (26.1); W. of base  $5\frac{1}{8}$  (13.9).

Porcelain: H.  $8\frac{3}{4}$  (22.3); Diam.  $4\frac{3}{4}$  (12.0).

EACH bottle, with a spherical body and slender flaring neck, is coated with a blue-green celadon glaze. At either side of the neck is an angular ear-shaped handle, pierced with fretwork in the upper part and terminating in a pendent scroll. Encircling the neck and shoulder are thread-like molded fillets, with a cluster of three at the broadest circumference of the body. The flaring foot is mounted on a fasciated circular base of chased and gilded bronze and supported on four pierced and scrolled acanthus leaf feet. The lip is mounted with a ring of gilt bronze.

Chinese celadon, dating from the Ch'ing Dynasty, during the Ch'ien Lung period (1736–1795); the mounts are French and probably date from about 1765–1775.

See also Volume II of this catalogue, Nos. 239 A and B.





## 186 A,B Pair of Vases, Mounted in Gilt Bronze as Ewers

Overall: H. 19¾ (50.2).

Porcelain: H. 13¾ (33.7); Diam. of vase 8¾ (22.3).

EACH swelling pear-shaped vase on a tall flaring foot is coated with a boldly crackled glaze, which on No. 186 A is gray, and on No. 186 B blue-gray. Upon the neck of each, two climbing lizards are molded in high relief. Each vase is mounted as a ewer with a spout formed by two interlocking shells of chased and gilded bronze, beneath which depend shells and leaves. At one side of each vase is a large scrolled and foliate handle of gilt bronze on which rests a winged dragon, its tail entwined around the handle.

Chinese celadon, dating from the Ch'ing Dynasty during the eighteenth century; the mounts are French, about 1750, except for the fluted foot surrounding the base, which may be of a later date, perhaps about 1770–1780.

A celadon vase with incised underglaze decoration and similarly mounted as a ewer was illustrated in *Connaissance des Arts*, April 1959, p. 52. The mounts of this vase are certainly by the same hand as those of Nos. 186 A and B. Certain technical features, e.g., the method of joining the two halves

of the mount surrounding the neck, are identical on each.

Lot 92 in the Gaignat sale (Pierre Rémy, Paris, February 14–22, 1769) comprised:

Deux Vases d'ancienne porcelaine-céladon, gauffrée, craquelée, d'environ 20 pouces de haut: montés en buire avec un dragon sur les anses en bronze doré.

A marginal drawing by Gabriel de Saint-Aubin in a copy of the catalogue in the collection of the Baron du Teil (illustrated in Dacier, *Catalogue des Ventes et Livrets de Salons Illustrés par Gabriel de Saint-Aubin*, XI, p. 63) shows that the mounts were of exactly the same form as those on Nos. 186 A and B, though the shape of the porcelain vases was slightly different. They were sold for 515 livres to "Pliurer, hôtel de Moras" according to the artist's annotation. Such mounts are in all probability the production of a single *fondeur-ciseleur's* workshop.

See also Volume II of this catalogue, Nos. 242 A and B.





## 187 Vase, Mounted in Gilt Bronze as a Ewer

Overall: H.  $11\frac{3}{4}$  (29.8); W. of base  $6\frac{1}{8}$  (15.6);  
D.  $5\frac{5}{8}$  (14.3).

Porcelain: H. 9% (23.8); W.  $4\frac{1}{2}$  (11.4); D.  $4\frac{1}{4}$  (10.8).

THE VASE is modeled in the form of a spirally ribbed conch shell, up-ended so that its open end serves as a spout. The pointed lower end rests on a base of rockwork, and is clasped in the scrolling tentacles of an octopus molded in high relief. The whole is coated with a transparent gray-green glaze with a broad crackle on the lower half and a series of fine incised hatchings along one edge of the mouth. The vase is richly mounted and caged in chased and gilded bronze as a ewer. Four sprays of acanthus leaves and bulrushes rise from the base in the form of pierced rockwork. One of these, of scrolling shape, forms the handle, and a second is shaped to the silhouette of the opposite side of the shell. The two other shorter sprays clasp the base of the vase.

An inventory number, 50010, is painted on the bottom of the vase. (It is modern, perhaps a dealer's stock mark.)

Chinese celadon, dating from the Ch'ing Dynasty during the eighteenth century; the mounts are French, dating from about 1775.

Formerly in the collection of Mrs. D. Kilvert, New York.

The model is an unusual one. On September 4, 1756, the *marchand-mercier* Lazare Duvaux sold to Mme la Marquise de Pompadour:

Un grand vase de porcelain céladon, à coquille, monté  
en bronze doré d'or moulu. . . , 1,440 l.  
(*Livre-Journal*, no. 2581).

This is the only mounted porcelain of shell shape mentioned in the *marchand-mercier's* daybook, and it is not impossible that No. 187 is, in fact, the one once belonging to Mme de Pompadour.

See also Volume II of this catalogue, No. 243.



# 188 A, B Pair of Vases, Mounted in Gilt Bronze as Ewers

Overall: H. 14 $\frac{3}{4}$  (37.5); W. 7 $\frac{3}{4}$  (19.7);  
D. 6 $\frac{5}{8}$  (16.0).

Porcelain: H. 9 $\frac{5}{8}$  (24.5); Diam. 5 $\frac{1}{8}$  (13.6).

EACH baluster-shaped vase with vertical ribs is coated with a transparent pale sea-green glaze, and has been converted into a ewer by chased and gilded bronze mounts. The neck of each is mounted with a collar of molded gilt bronze with a spout and a pendent leaf spray at back and front. Springing from the pierced base, composed of scrolls, is a slender handle in the form of bulrushes, which is attached to the rim by split scrolls. A spray of berries follows the curve of the upper part of the handle.

Chinese celadon, dating from the Ch'ing Dynasty during the Ch'ien Lung period (1736–1795); the mounts are French, about 1750.

A similar ewer (one of a pair) in the Jones Collection at the Victoria and Albert Museum, London, is illustrated by Melton, *Apollo*, February 1957, p. 63.

A comparable but slightly larger pair of mounted ewers in the collection of Mme Alexandrine de Rothschild was sold at Sotheby's, London, May 18, 19, 1967, lot 137 (illustrated in catalogue).

A pair of similar ewers from the collection of Louis-Jean Gagnat (1697–1768), secretary to the king and Receveur des Consignations, was sold by Pierre Rémy, Paris, February 14–22, 1769, lot 87. Gabriel de Saint-Aubin sketched one in the margin of his catalogue of that sale (see under Nos. 197 A and B).

It has been suggested by Levallet (*La Renaissance de l'Art Français*, February 1922, pp. 60–67) that mounts of this type were made by Jean-Claude Duplessis père (working 1747–1774).

See also Volume II of this catalogue, Nos. 244 A and B.



189 A,B Pair of Vases, Mounted  
in Gilt Bronze

Overall: H.  $15\frac{1}{16}$  (38.2); W.  $10\frac{1}{2}$  (26.7);  
D.  $6\frac{1}{4}$  (15.8).

Porcelain: H.  $10\frac{5}{8}$  (27.0); W.  $4\frac{1}{4}$  (10.8);  
D.  $2\frac{3}{4}$  (5.7).

EACH blue-green vase, rectangular in section and shaped as a traditional ritual vessel, is richly mounted in chased and gilded bronze. The tall trumpet-shaped neck of each rises from a drum-shaped body resting upon a splayed podium molded on either face with a medallion incised with a Chinese character, that on the obverse being *fu* (signifying good luck in the sense of riches), and the reverse *shou* (signifying long life). Bordering the medallions and the angles of the neck are foliated serpentine scrolls, partly incised and partly in low relief. The vases have been cut down at the base. The mouth of each is surrounded by a pierced and foliated lip of gilt bronze, from which spring two boldly sweeping handles formed of acanthus leaves and berries tied by ribbon bows to a spray of bulrushes at the lower end of the neck. Each rests on a square base of pierced and foliated gilt bronze supported on four scrolling feet.

Chinese celadon, dating from the Ch'ing Dynasty during the eighteenth century; the mounts are French, about 1740–1750, in the manner of Jean-Claude Duplessis père (working 1747–1774).

Formerly in the collection of Edith Chester Beatty, London.

See also Volume II of this catalogue, Nos. 250 A and B.





# 190 A, B Pair of Vases, Mounted in Gilt Bronze

Overall: H. 11  $\frac{3}{8}$  (28.9); W. 5  $\frac{5}{8}$  (14.3);  
D. 4  $\frac{3}{8}$  (11.1).

Porcelain: H. 9  $\frac{1}{2}$  (24.1); W. 4  $\frac{1}{2}$  (11.4);  
D. 3  $\frac{1}{8}$  (8.0).

EACH vase of baluster shape, rectangular in section with a translucent deep green glaze, derives from a traditional bronze ritual vessel, having a pair of handles molded as rampant lions flanking the incurving neck. The body is spade-shaped in contour, and rests on a slightly splayed rectangular foot. The mouth of each vase is surrounded with an interlacing ribbon of chased and gilded bronze. A floral garland of gilt bronze is looped through the lion handles and depends across each side, hanging in a pendant below each handle. The base is surrounded by a mount chased with a guilloche pattern.

Chinese celadon, dating from the Ch'ing Dynasty during the Ch'ien Lung period (1736-1795); the mounts are French, dating from about 1765-1775.

A pair of similar vases mounted in the rococo style in the collection of Jacques Doucet, Paris, was sold at the Galerie Georges Petit, Paris, June 7-8, 1912, lot 211 (illustrated in catalogue).

See also Volume II of this catalogue, Nos. 254 A and B.

191 A,B Pair of Vases, Mounted  
in Gilt Bronze

Overall: H.  $14\frac{1}{2}$  (36.8); W.  $8\frac{1}{2}$  (21.6);  
Diam. 8 (20.3).

Porcelain: H.  $13\frac{1}{2}$  (34.3).

THE FORM of each vase is that of a calabash or gourd with a deep central constriction dividing the smaller upper section from the broad bulbous base. A uniform coating of pale gray-green glaze envelops each vessel, which terminates in a narrow, cylindrical neck. Encircling the lip is a simulated cord in chased and gilded bronze, its double strands crossing as they descend, and making a turn about the waist, where one becomes looped and tasseled. The other end clings to the rounded surface of the porcelain and continues to the base, where it forms a double-stranded support resting upon four simple knots.

Chinese celadon, dating from the Ch'ing Dynasty during the Ch'ien Lung period (1736-1795); the mounts are French, also eighteenth century.

Formerly in the collection of Princesse Murat and Prince Joachim Murat (sold Palais Galliera, Paris, March 2, 1961, lot 73 [illustrated in catalogue, pl. xvii]).

The vase is in all likelihood of the type referred to by Lazare Duvaux as "vases céladon en forme de calebasse." An example of a similar type is recorded in his *Livre-Journal*, where entry 2259, dated October 18, 1755, describes the purchase by M. d'Azincourt:

Deux vases céladon en forme de calebasse, à relief,  
montés avec des branchages dorés, 960 l.

A gourd of this shape is a principal attribute of one of the Eight Immortals, Li K'ung Mu, "Li Hollow Eyes," popularly known as Li T'ieh-kuai, or "Li with the Iron Crutch." He is always depicted with his crutch and a gourd full of magic medicines. He is the friend of the sick, devoting

himself to their care and to the study of Taoist lore. It is believed that he jumps into his gourd at night for rest, to re-emerge in the morning. Hence the popularity of this type of vase.







## 192 A, B Pair of Vases, Mounted in Gilt Bronze

Overall: H.  $12\frac{1}{8}$  (30.8); Diam. of lip  $5\frac{1}{2}$  (14.0).

Porcelain: H.  $10\frac{7}{8}$  (27.6); Diam. of lip  $4\frac{3}{4}$  (12.0).

EACH vase is tall and trumpet-shaped, flaring toward the base and lip, with a wide band in relief encircling the waist. Its shape derives from an early bronze ritual vessel known as a *ku*. The exterior and much of the interior are coated with a variegated jasper-red glaze. Each is mounted around the central band with chased and gilded bronze in the neoclassical style, with a pair of rams' heads in high relief, linked by a spirally twisted ring from which depend swags of tasseled drapery caught up by a flower. A leaf-and-dart molding runs around the lip, and a guilloche band encircles the foot.

Chinese, dating from the Ch'ing Dynasty during the Ch'ien Lung period (1736-1795); the mounts are French, dating from about 1775-1785.

See also Volume II of this catalogue, Nos. 255 A and B.

193 Four Porcelains, Mounted in  
Gilt Bronze as an Inkstand

Overall: H.  $6\frac{1}{4}$  (15.9); W.  $11\frac{1}{4}$  (28.6);  
D.  $10\frac{1}{2}$  (26.7).

Porcelain: Cups: H.  $2\frac{1}{2}$  (6.4); W. 4 (10.2); D. 3 (7.6).  
Joss-stick holder: H. 3 (7.6); W.  $1\frac{3}{4}$  (4.5); D.  $2\frac{3}{4}$  (7.0).

THREE *blanc de chine* porcelain libation cups of the traditional "rhinoceros-horn" shape molded with floral sprigs in relief stand upon a trilobate platform of red and gold lacquer decorated with a basket of flowers. At the rear is a seated *fu*-lion, its head turned sharply to the left, an incense holder before him. A pair of foliated gilt-bronze candle arms springing from a central stem flank the lion. Foliated mounts surround the base of each cup; a simple gilt-bronze molding encircles the lip. The

lacquer panel is surrounded by a narrow border of chased and gilt bronze accented with three foliated cabochon cartouches upon three feet of shell form.

Chinese (Fukien), the *fu*-lion dating from the Ming Dynasty during the seventeenth century, and the cups from the Ch'ing Dynasty during the eighteenth century; the mounts are French, about 1740-1750.

See also Volume II of this catalogue, No. 245.



## 194 A-C Clock and Two Candelabra, Mounted in Gilt Bronze

Overall: Clock: H.  $11\frac{3}{8}$  (28.8);  
Diam.  $6\frac{5}{16}$  (15.7).

Candelabra: H. 7 (17.8); W.  $6\frac{7}{8}$  (17.5);  
D.  $3\frac{7}{8}$  (9.8).

THE CLOCK rests on a circular podium, with two handles in the form of miniature dragons, supporting two Chinese warriors behind whom are two giant rats climbing joss-stick holders in the form of bushes. The whole is of deep starch-blue porcelain of the K'ang Hsi type (1662–1722). From behind there spring gilt-bronze branches with flowers of cast metal painted blue, on which the circular clock case of gilt bronze is supported. This in turn is surmounted by an eagle of deep starch-blue porcelain from whose shoulders floral sprays of gilt bronze and blue-painted metal depend at either side of the clock. The base is mounted above and below with borders of tooled gilt bronze and floral sprays of the same material. Lizards of gilt bronze run around the lower border. The white enamel clock face is inscribed: *Thiout L'ainé/A Paris*.

The movement of the clock, originally by Antoine Thiout *l'ainé* (1692–1767), has been replaced in modern times by an eighteenth century watch movement.

Each candelabrum consists of a pair of figures of

a Chinese man and woman standing in front of a low wall behind which is a stele, the whole of deep starch-blue porcelain of the K'ang Hsi type. Behind this porcelain group rise branches of gilt bronze with flowers of blue-painted metal, supporting, on each side, a drip pan and a candleholder, both of turquoise-blue Sèvres porcelain, decorated with sprays of gilt foliage in relief and flowers. The base of each group rests on a stand of tooled gilt bronze supported at the corners on four feet in the form of sprays of leaves of gilt bronze, with running lizards applied to the sides.

Chinese porcelain dating from the Ch'ing Dynasty during the seventeenth or eighteenth century; Sèvres dating from the eighteenth century; the mounts are French, dating from about 1750, with later additions.

Formerly in the collection of Baron Eugène Fould-Springer, Paris.

See also Volume II of this catalogue, Nos. 241 A–C.



## 195 A,B Pair of Pheasants

195 A: H. 26 (66.0); W.  $7\frac{1}{4}$  (18.5);  
D.  $10\frac{1}{8}$  (25.8).

195 B: H.  $25\frac{5}{8}$  (65.2); W.  $8\frac{3}{4}$  (21.3);  
D.  $10\frac{1}{2}$  (26.7).

EACH large bird stands erect with one foot flexed against its breast, the other supported on a tall pillar of rock pierced with small irregular openings. The plumage is painted in a wide range of overglaze colors. The pointed crest of each bird is iron-red, dotted with gold, and descends to the gilded beak. The gold-rimmed eyes are set far forward in a field hatched with pale iron-red. At some distance behind each is an oval patch of pale turquoise-blue. The neck is dappled in black with rows of arched markings against a bone-white ground delicately tinted with yellow, green, and rose. The breast and under parts are painted in a variegated iron-red, with vertical pencilings, paling toward the yellow, scaly legs. A border of bright turquoise-blue separates the breast and rump from the outer edges of the wings. Cobalt- and turquoise-blue, rose-pink, leaf-green, and iron-red, all heightened with gilding, are the principal colors of the wings and the long,

straight tail. The wing coverts, matching the pale tones of the neck, are patterned with imbrications, and the primaries and secondaries are accented with long quill-like markings in white. The base has a lava-like surface, splashed with aubergine, turquoise, deep blue, and gray, the colors mingling in a running pattern. Each base is molded in relief with three fungus motifs (*ling-chih*), of which two are rendered indistinct by the multicolored glaze, while the third stands out in a contrasting color.

Chinese, dating from the Ch'ing Dynasty during the Ch'ien Lung period (1736-1795).

A somewhat smaller pair of pheasants (height 42.0 cm., though otherwise comparable) in the collection of Jacques Doucet, Paris, was sold at the Galerie Georges Petit, Paris, June 7-8, 1912, lot 205 (illustrated in catalogue). A comparable pair was sold anonymously at Christie's, London, April 1, 1968, lot 86 (illustrated as frontispiece).







196 A,B Pair of Cranes

H. 17% (44.7); W. 5% (14.9); D. 4% (12.1).

EACH erect white bird with a long pointed beak and slender curving neck stands astride a mound of weathered brown rockwork, upon the top of which it rests one foot. Upon the crown of each bird's head is a round, unglazed topknot of spongy appearance, which on one bird almost overhangs

the brown eyes. A long stripe descending behind the neck and broadening at the wing shoulders is coated very thinly, as is the beak. These areas display a semi-*biscuit* surface in pale buff color.

Chinese, dating from the Ch'ing Dynasty during the Ch'ien Lung period (1736-1795).

A pair of similar though not identical cranes from an anonymous collection was sold at Christie's, London, October 26, 1964, lot 50 (illustrated in catalogue).

[425]







## 197 A,B Two Vases, Mounted in Gilt Bronze

197 A: (overall) H.  $12\frac{7}{8}$  (32.7); W.  $6\frac{3}{8}$  (16.2);  
D. 7 (17.8).

(porcelain) H. about  $11\frac{7}{8}$  (about 30.1);  
W. 4 (10.2); D.  $5\frac{5}{8}$  (14.4).

197 B: (overall) H. 13 (33.0); W.  $6\frac{1}{2}$  (16.5);  
D.  $6\frac{1}{2}$  (16.5).

(porcelain) H. about  $11\frac{7}{8}$  (about 30.1);  
W.  $5\frac{1}{8}$  (13.0); D. 6 (15.2).

EACH is molded in the form of a carp, its mouth open, leaping vertically from the water, its tail curved in the air to the left to provide a spring from a base of turbulent wave motifs. The fish are identical in pose and detail except for the presence of flipper-like fins on the underside of No. 197A. The body of each fish is painted in natural colors, predominantly gray mottled with pale aubergine on the scaly back. The belly grades from flesh-pink to oyster-white, and is patterned with flame-like patches of iron-red, especially on the extremities of the fins and gills. The white eyes with black pupils are surrounded by gilding and outlined with iron-red. Each carp springs from a roughly cylindrical base modeled with a swirling pattern of breaking waves traced in yellow-green, which wash over the body. The rest of the base is decorated with bold splashes of iron-red, black on green, and gray. The fish are almost identical; they are not mirror pairs. On No. 197 A, however, two porcelain fins extend from the belly. On No. 197 B two low projections on the ventral surface, touched up with red pigment, appear to represent vestiges of similar fins. The open mouth of each fish is outlined with a narrow rim of gilt bronze from which shreds of seaweed hang at the corners. The base fits into a support of scrolled and foliate gilt bronze from which spring three irregularly spaced groups of bulrushes clinging to its sides. This support rests on five foliate scrolls forming the feet, which are entwined with leaves, berries, and flowers.

Japanese Arita ware, dating from about 1700; the mounts are French, dating from about 1750–1755.

A pair without mounts was in the Gaignat Collection, sold by Pierre Rémy, Paris, February 14–22, 1769, lot 122:

Deux Carpes de porcelaine du Japon, sur leurs rochers  
vernissés en partie.

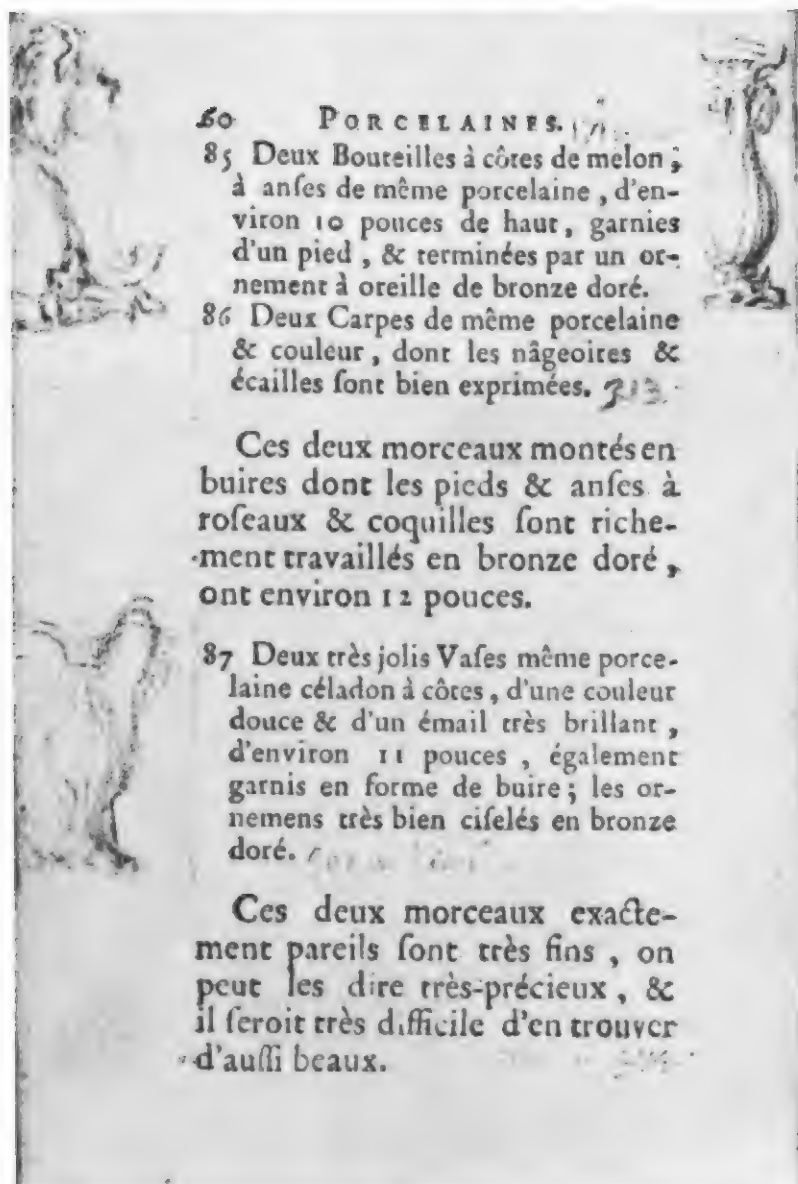
They formed the subject of a marginal drawing by Gabriel de Saint-Aubin in the copy of the catalogue belong to the Baron du Teil (reprinted as *Catalogues des Ventes et Livrets de Salons Illustrés par Gabriel de Saint-Aubin*, XI, p. 70 of the facsimile catalogue edited by Dacier; see under Nos. 1 A and B). Mounted examples of the model are rare. The model is mentioned only four times in the *Livre-Journal* of Lazare Duvaux, and all the examples were unmounted, e.g., on March 20, 1756, the *marchand-mercier* sold to the Duc d'Orléans:

Deux carpes de porcelaine ancienne sur des rochers  
rustiques, de 14 louis, 336 l.

(no. 2436)

The price is exceptionally high.

A mounted pair from the collection of the Marchioness of Cholmondeley was sold at Sotheby's, London, April 17, 1964, lot 6 (illustrated in catalogue). The rockwork was squarer and more conventionally marked, while the mount consisted of a band of rockwork only around the foot. A



Facsimile of page 60 of the Gaignat sale catalogue from *Catalogue des Ventes et Livrets de Salons Illustrés par Gabriel de Saint-Aubin*. The Metropolitan Museum of Art Library

similar pair without mounts was bequeathed to the Fitzwilliam Museum, Cambridge, by Lady Ward in 1962, one of them being reproduced in the *Annual Report* for that year (pl. III, lower left). Two further pairs are in the collection of Mr. and Mrs. William Wilberforce Winkworth, London, and of Mr. and Mrs. Soame Jenyns (illustrated in Jenyns, *Japanese Porcelain*, fig. 35A), all without mounts. Variants of the model in Chinese K'ang Hsi porcelain are known. A pair of turquoise-blue carp with French mounts similar to but much simpler than those of Nos. 197 A and B, were advertised by a New York dealer in *Connoisseur*, June 1964, p. CXXIX. In these the carp were springing from waves, not from rocks, and the figure of the deity Chung K'uei (deity of scholars) was crouched in the curved tail.

Carp are common in Chinese celadon porcelain, and examples were quite often mounted. A pair mounted as ewers was likewise in the Gaignat sale (*op. cit.*, lot 86). They lacked the rocky base and waves, but were mounted with a base of gilt bronze and a handle converting them into ewers. Gaignat had purchased them from Lazare Duvaux on September 2, 1751, for 1200 livres (no. 896); at his sale they sold for 213 livres. They too were the subject of a marginal drawing by Gabriel de Saint-Aubin (left). A pair similarly mounted is depicted on the chimneypiece behind the Baron de Besenval (1722-1791) in his portrait by H.-P. Danloux (1753-1809) belonging to the Princesse Amadée de Broglie (exhibited in *Marie-Antoinette, Archiduchesse, Dauphine et Reine*, Versailles, 1955, catalogue no. 281).

# BIOGRAPHIES OF CRAFTSMEN

THE FOLLOWING biographies include artists and artisans whose work is represented in this catalogue. At the end of each entry, the relevant catalogue numbers are listed, the marked or documented examples in Roman type, the attributed ones in italic. Other craftsmen mentioned in the text of catalogue entries or introductions can be traced through the Index of Craftsmen.

Information concerning Meissen employees has been drawn chiefly from Honey, *Dresden China*, and Rückert, *Meissener Porzellan 1710–1810*. The standard works of Berling, Carolsfeld, Doenges, Ducret, and Zimmermann, as listed in the Bibliography, have been indispensable. For the workers at Sèvres, extensive use has been made of Chavagnac and Grollier, *Histoire des Manufactures Françaises de Porcelaine*, and

Brunet, *Les Marques de Sèvres*, supplemented by research through the personnel records and listings of special projects in the archives of the Manufacture Nationale de Sèvres. Some names and dates have been revised to conform with information from parish registers recently published in Eriksen, *The James A. de Rothschild Collection at Waddesdon Manor: Sèvres Porcelain*. The alternate dates obtained from this publication are indicated by asterisks in the entries.

Among those named below, a few were prominent as artists and also as administrators whose personal styles, transmitted to subordinates, lent a distinctive stamp to the products of their factories. Examples of such figures are the art director J. G. Herold and the model master J. J. Kaendler, both of Meissen.

**François-Joseph Aloncle** (born 1734) was employed at Sèvres from 1758 to 1781. He entered the factory as a professional painter and was entrusted mainly with the painting of scenes featuring birds and animals. His mark is a florid script letter N.



76 A and B, 88, 104, 108, 109,  
110, 111 A to D

**Baudouin père** (born 1724) was employed at Vincennes-Sèvres as a gilder from 1750 to 1800. His mark consists of the script letters BD.



97

**Jean-Baptiste Bienfait** (born 1735 or about 1738\*) was employed as a painter at Sèvres from 1756 until after 1770.\* His mark is a six-pointed star.



95 A to FF

**Binet** (born 1731) was employed at Vincennes-Sèvres as a painter of flowers from 1750 to 1775. His mark is a Roman letter T with three dots.



97

**Pierre Blondeau**, a sculptor who taught at the Académie de Saint-Luc, Paris, modeled children after Boucher and animals after Oudry for Vincennes-Sèvres. He is chiefly recorded in Bourgeois and Lechevallier-Chevignard, *Le Biscuit de Sèvres*, where thirteen works attributed to him are illustrated, dating from 1752, 1753, and 1776.

114 A and B, 115

**Bougon** was the name of a family of potters, six of whom were employed at Sèvres between 1753 and 1812. Four were *répareurs*, one a *répareur et sculpteur*,

and one a *sculpteur*. Their marks are not known, although one may have used the florid script letter B found on sculptures and sometimes assigned to Jean-Jacques Bachelier (1724–1806) or Bourdois (working 1773–1774), or to Jean-Charles-Nicolas Brachard (working 1782–1824). Among all the signatures on the Sèvres pay sheets for 1763 to 1767, the only one written with such a florid letter B and assignable to a sculptor is that of Bougon, apparently the *répateur et sculpteur* Martin Bougon (working 1759–1780, 1788–1795, and 1806–1812).



116 A and B, 121, 122

**Bouillat père** (born before 1743\*) was employed at Sèvres as a flower painter from 1758 to 1793. Among the objects decorated by him are plaques for furniture, notably a large panel installed on a *secrétaire* in The Metropolitan Museum of Art, New York (acc. no. 58.75.57). For further information, see Dauterman, Parker, and Standen, *Decorative Art from the Samuel H. Kress Collection at The Metropolitan Museum of Art*, pp. 158–159, 180. His mark, which he shared with his son, is a script letter Y.



95 A to FF, 97

**Jean-Pierre Boulanger**, known as **Boulanger père** (born 1725), was employed at Vincennes-Sèvres from 1754 to 1784. He had worked earlier at Saint-Cloud. Boulanger is usually regarded as a gilder, although Garnier in *The Soft Porcelain of Sèvres*, p. 26, describes him as a painter of “detached bouquets.” Among the objects he painted are plaques for furniture. His mark, a script letter B, is sometimes followed by a dot.



95 A to FF, 97, 110, 111 A to D

**Bulidon** was employed at Sèvres from 1763 to 1792. He was a painter of flowers, especially *bouquets détachés*, and some of his work was for furniture plaques. His mark consists of the script letters Bn or B.n.



95 A to FF, 97, 110

[430]

**Charles Buteux**, known as **Buteux aîné** (born 1719\* or 1721), was employed at Sèvres as a painter from 1756 to 1782, and is noted chiefly for trophies of military, nautical, and gardening implements, although figure painting is also ascribed to him. His mark is an anchor.



95 A to FF, 99, 100 A and B

**Cardin** was employed as a flower painter at Sèvres from 1749 to 1786. He was appointed second in authority in the painting atelier in 1759, associate in the school of design in 1780, and chief of the painters in 1793. His mark is a circle with a dot and a stem.



112 A and B

**Étienne-Jean Chabry**, known as **Chabry fils** (born before 1749\*), was employed at Sèvres from 1765 to 1787 (Chavagnac gives his starting date as 1763). He is known as a sculptor and, in his later years, as a painter of pastoral scenes and mythological figures in landscapes. His mark consists of the script letters ch.



110

**Antoine-Joseph Chappuis**, known as **Chappuis aîné**, was employed at Sèvres from 1761 to 1787 or later (Chavagnac gives his starting date as 1756). He painted birds, landscapes, and animals, and is described in the parish registers for 1786 and 1787\* as *chef des fours*. His mark consists of the script letters cp.



109, 110

**Michel-Barnabé Chauveaux**, or **Chauvaux**, known as **Chauveaux aîné** (born about 1729\* or 1731), was employed at Sèvres from 1752/1753 to 1788. Chavagnac records him as a gilder and states that he was raised to the first class in 1780; other sources, however, identify him as a gilder and painter. His mark, a #, usually in gold, is frequently found on porcelain painted with birds.



110

**Michel-Gabriel Commelin** (born about 1753\*) was employed at Sèvres as a flower painter from 1768 to 1802 (Chavagnac gives his starting date as 1765). Among the objects he painted were furniture plaques. His mark consists of the script letters *cm*.

*cm*

95 A to FF, 97

**Antoine-Toussaint Cornailles**, or **Cornaille**, was employed at Sèvres from 1755 to 1800 as a painter of flowers. He had worked earlier at the Chantilly manufactory. Among the objects he decorated were plaques for furniture. His mark is a musical note.



103

**Danet père**, a *tourneur*, was employed at Sèvres. His mark, the script letters *da*, appears on table articles at least as early as 1764. His signature, written with a small letter d, is found in the pay records for 1775 and 1776. Brunet (p. 52) gives three listings under Danet, all, however, for *répareurs* who began their careers at Sèvres in 1773 or 1774. The script mark *da* on a *déjeuner* datemarked for 1779 in the Wallace Collection, London, may be attributed to Danet père.

*da*

102, 105 A–O, 109

**Jean-Claude Duplessis père** (died 1774) was of Italian origin; his real name was Ciamberlano. He was attached to the Vincennes-Sèvres factory from 1745 or 1747 to 1774 and provided designs for both porcelains and their gilt-bronze mounts. It should be noted that Chavagnac lists him as Claude-Thomas Chambelan and describes him as being in charge of molders, throwers, and assemblers from 1745 to 1748, when he became responsible for bronze mounts and, additionally, in 1753 for the overall design of models for Vincennes and Sèvres. Some of his ideas appear to be related to those of Pierre Germain as engraved in the latter's *Modèles et Éléments d'Orfèvrerie*, published in 1748. Duplessis was appointed goldsmith to the king in 1758. For an account of his activities as a *fondeur-ciseleur*, see Volume II of this catalogue, pp. 565–566.

80, 81, 82 A and B, 83, 86, 178, 189 A and B

**Johann Friedrich Eberlein** (1696–1749) was the principal assistant of J. J. Kaendler (*q.v.*) from the date of his arrival at the Meissen factory, on April 18, 1735, until his death on July 7, 1749. Before appearing at Meissen, he had worked with the Saxon court sculptor Jean-Joseph Vinache (or Vinage; 1696–1754), and had spent some time in England. Although older than the talented Kaendler, and a thoroughly competent modeler, Eberlein was clearly a subordinate, and his projects were often worked over or finished by the *Modellmeister*. As an independent artist, Eberlein employed the swan motif in 1735, and modeled a large number of figures, including mythological groups, personifications, court figures, and animals, all strongly related to the style of Kaendler. His important position as second sculptor, however, is shown by his participation in major works, such as the reproduction of the monumental Neptune fountain, newly created for the park of Count Brühl's Marcolini Palace in Dresden by Lorenzo Mattielli (about 1695–1748). Made in collaboration with Kaendler, this porcelain tour de force was executed in 1745 for installation inside the palace. It consisted of 104 pieces, but unfortunately was not preserved. He also assisted Ehder (*q.v.*) with the great figure of Augustus III in Polish dress, statuettes of the Twelve Apostles for the Empress Wilhelmina Amalia, the Swan Service, a porcelain fireplace for Schloss Pförten (the last two commissioned by Count Brühl), and many other smaller works, such as vases personifying the Elements.

7 A and B, 8, 9 A and B

**Johann Gottlieb Ehder** (1717–1750), the son of a Leipzig stonecutter, worked at Meissen from 1739 until his death. He worked with J. J. Kaendler and J. F. Eberlein (*qq.v.*) on decorations for a figure of Augustus III in Polish dress and two years later on the Neptune fountain for Count Brühl. Less gifted than Eberlein, he created independently table decorations such as farmhouses and barns, a type of work more suited to his abilities than figure modeling. Nevertheless, he did create some figure groups, as well as small works such as pipe heads and cane handles, and a few animals and birds, including parrots, waxwings, and hoopoes.

11, 14, 15 A and B, 29 A and B

**Étienne Evans** (born 1733) was employed at Sèvres from 1752 to 1806. He is known chiefly as a painter of birds "in habitat," although landscapes and animal subjects by him are also recorded. He also decorated plaques for furniture. His mark is a dagger.



97, 109, 110, III A to D

**Étienne-Maurice Falconet** (December 1, 1716–January 24, 1791) was a noted sculptor in the employ of Sèvres as *chef de l'atelier de sculpture* from 1757 to 1766. Bourgeois and Lechevallier-Chevignard in *Le Biscuit de Sèvres* illustrate about fifty figures and groups from his hand. The most famous pair of figures in porcelain is his *L'Amour Menaçant* and *La Nympe Falconet* (Cupid and Psyche), which are Nos. 118 and 119 A and B in this catalogue. Most of his figures express rococo qualities, but in contrast *La Baigneuse* (Bather) of 1758 is regarded as an important foretaste of the oncoming wave of neoclassicism. Chavagnac states that he worked for Sèvres as early as 1754. An incised Roman letter F, believed to be his mark, may be confused with that of Fernex (*q.v.*).



116 A and B, 117 A and B, 118, 119 A and B, 120 A and B, 121

**Fallot, or Falot**, was a painter and gilder at Sèvres, where he was employed from 1773 to 1790 (Chavagnac gives his date of entry as 1764). He painted birds and chinoiserie. His mark is a Roman letter F.



109

**Jean-Baptiste de Fernex, or Defernex** (about 1729–1783) was employed as a sculptor at Vincennes, where he worked in the sculpture workshop from about 1753 to 1756. During this period he executed figures in *biscuit*, mainly after drawings by Boucher. After the advent of Falconet in 1757, his name is not found among those of the modelers working at the factory. He was inscribed in the École Académique on October 1, 1758, but with no mention of his master. Fernex was admitted to the Academy of St. Luke in 1760, and exhibited sculpture in the Salons of 1762

and 1774. He also conducted a private school of sculpture and design. By 1777, and probably before, he had become sculptor to the Duc d'Orléans, but he died poor and alone in 1783. For further information, see Réau, *Gazette des Beaux-Arts*, LXXIII, 1931, pp. 349–365. His mark is an incised Roman letter F.



116 A and B

**Mathieu Fouré, or Fourée**, was employed as a flower painter at Vincennes-Sèvres in 1749 and again from 1754 to 1762 (Chavagnac gives his starting date as before 1748). His mark is a Roman letter Y.



95 A to FF, 97, 109

**Fritsch** was employed at Sèvres from 1763 to 1764 as a figure painter (Chavagnac gives his terminal date as 1765). His mark is a symbol of the sun.



95 A to FF, 97

**Mme Gérard, née Vautrin**, was employed as a flower painter at Sèvres from 1781 to 1802. Her mark consists of the script letters Vt.



97



**Thomas Germain** (1673–1748) was a goldsmith of Paris. His influence on the development of the rococo style in metalwork, including gilt-bronze mounts for porcelain, was enormous. While resident in Italy, he apprenticed himself to a native goldsmith, and as a result he received many commissions for ecclesiastical silver. He was back in Paris in 1706, working mainly, if not entirely, in gilt bronze. In 1720, he became a

*maître orfèvre* with quarters in the Rue de la Monnaie. Subsequently, he became goldsmith to the king, with quarters at the Louvre.

Germain ranks among the most prolific and brilliant goldsmiths of France. His works include commissions for Louis XV and other crowned heads of Europe, as well as for the French nobility. For a more detailed account, see Volume II of this catalogue, p. 567.

176 A and B, 178, 179

**Edme Gomery**, or **Gommery** (born 1736) was employed at Sèvres as a painter of birds from 1756 to 1758. His mark is a caduceus.



85 A and B

**Étienne-Jean Grémont**, known as **Grémont jeune** (born 1754\*), was employed at Sèvres as a flower painter from 1769 to 1775 and again from 1778 to 1781. His parents were in the same employ, the mother making flowers, the father as a thrower and *répateur*. His mark consists of the conjoined script letters *Gt*.



95 A to FF

**Grisson 2<sup>e</sup> fils** was employed as a painter at Sèvres from 1772 to 1773. A florid script letter *x*, associated with the gilder Grison *fils aîné* (working 1750–1751), may also have been used by him, but this usage has not been established.



97, 110

**Grund Junior**, presumably the younger Johann Elias Grund, is mentioned in the Meissen factory records, along with his father, as a *Former* (molder or modeler) in 1739. His mark consists of three impressed dots forming a triangle, easily mistaken for those of Seidel and Müller (*qq.v.*).



64

**Johann Georg Heintze**, or **Heinze**, **Heintz** (born about 1707), a native of Dresden, seems to have been one of the most popular painters at Meissen. He was engaged as the first apprentice of J. G. Herold (*q.v.*) at Meissen in 1720, became a journeyman in 1725, and in 1731 was called “perhaps his best painter” by Herold. From 1733 on, he was paid a fixed monthly salary, and from 1739 or 1740, he served as a foreman in the painting studio, a post he was forced to resign on account of illness in 1745. Despite receipt of a pension, he was again working in 1747. In January 1748 he was imprisoned in the Königstein because muffle kilns and porcelain found in his house were regarded as evidence that he was surreptitiously practicing as a *Hausmaler*, i.e., a craftsman who decorated porcelain outside factory control. He was required to decorate porcelain for Meissen while imprisoned. With a fellow prisoner, Johann Gottlieb Mehlhorn, he escaped in 1749 and was captured in Prague, but managed to flee to Vienna and eventually to Breslau. In September 1749, he asked for permission to return to Meissen; it was apparently denied, and he went instead to Berlin. Records of his career there are lacking.

Heintze was chiefly a painter of figures and landscapes, including views of cities and harbor scenes, some in purple monochrome, one dated 1734. A number of pieces have been attributed to him because of their similarity to a signed enamel plaque in the Landesgewerbemuseum, Stuttgart, which bears a view of the Albrechtsburg at Meissen, and also because of the Heintze mannerism of writing the date on a milestone or similar object in the scene.

62

**Christian Friedrich Herold** (about 1700–1779), perhaps a cousin of the more famous Johann Gregor Herold (*q.v.*), was born in Berlin. Until 1725 he worked for a maker of enamel boxes, Alexander Fromery, in Berlin. In that year he came to Meissen, and in 1731 was engaged as a painter of “fine Japanese figures and landscapes,” and apparently was responsible for the chinoiserie style with figures painted in black or red outlines and washed with colors. During his long stay at Meissen, Herold made many experiments in colors and with gold decoration and in 1740 received compensation for experiments in gilding



porcelain. In 1750, it was said that he could attach figures of beaten gold to porcelain and glass permanently. He is now known chiefly for his harbor scenes, many on boxes of enamel on copper. In 1737, he was accused of appropriating undecorated porcelain to decorate outside the factory, to which he replied that his outside work was in enamel on copper. He died at Meissen in 1779.

Several signed pieces are recorded in Zimmermann, *Meissner Porzellan*, pp. 81, 82, and Honey, *European Ceramic Art*, p. 304: an enamel box painted with chinoiserie in the Royal Saxon Collection, Dresden (C. F. Heroldt fecit); a brown tankard with Chinese scenes in the Goldschmidt-Rothschild Collection, Berlin, said to be dated Meissen, April 8, 1732; and a cup and saucer in the British Museum, dated September 12, 1750. Pazaurek (*Meissner Porzellanmalerei des 18. Jahrhunderts*, pp. 123, 125, fig. 66) also calls attention to a second tobacco box of enamel, painted with harbor scenes, in the Königsberg Museum, Prussia (now Kaliningrad). A sugar bowl and tea caddy with the arms of Clement Augustus, Archbishop of Cologne, in The Metropolitan Museum of Art, New York (acc. nos. 50.211.232ab, 233ab) are thought to be by him.

51

**Johann Gregor Herold**, or **Höroldt**, **Hoeroldt** (August 6, 1696–January 26, 1775), was born in Jena and died in Meissen. Nothing is known of his youth except that he was the son of a tailor, and he appears first in 1718 in Strasbourg, and then, at the beginning of 1719, in Vienna, working at the porcelain factory as a painter under C. C. Hunger. A year later he was taken to Meissen by Samuel Stöltzel, a former Meissen employee who was returning after a period of employment at the Du Paquier factory in Vienna. On the basis of trial pieces shown to the factory commission on May 22, 1720, Herold was hired immediately. Special praise was given to his ability to produce blue, red, and other colors that acquired a faultless surface texture during the high-temperature firing. In 1723, he was named court painter, and in 1725 he married. From 1731, he was arcanist and director of painters, with the title *Hofkommissar* and a fixed salary. He had control over all the painters, the preparation of the gold and colors, and, so far as he was able, the actual

painting of the especially fine services. It is known from the records, however, that Herold furnished certain pieces to serve as “models and curious pieces.” According to a contract of February 25, 1732, he was required only to design and oversee the painting.

It was during this period of Herold's supervision that important developments in color and glazes took place, as well as the flowering of chinoiserie decoration. With the growing influence of J. J. Kaendler (*q.v.*), however, Herold's authority declined, and in 1756, at the beginning of the Seven Years' War, he went to Frankfurt am Main. On his return to Meissen in 1763, he had control only over the technical aspects of the painting and occupied a position subordinate to Christian Wilhelm Ernst Dietrich (working 1728–1779). This led to his retirement with a pension in September 1765.

The attribution of pieces to Herold himself is difficult. A vase formerly in the Dresden Schloss but destroyed during World War II, decorated with chinoiserie and a yellow ground, carried the signature *Johann Gregorius Höroldt inven. Meissen den 22. Jann Anno 1727*, but this inscription does not include the usual *fecit* (Honey, *European Ceramic Art*, I, p. 305). Another signature, *J. G. Höroldt fec. Meissen 17 Augusti 1726*, is found on a baluster vase in the Meissen Stadtmuseum, also decorated with chinoiserie, but with a powder-blue ground and gold silhouettes. Drawings and engravings of chinoiserie, such as one in the Graphische Sammlung in Munich signed *J. G. Höroldt inv. et fecit 1726*, derived in part from Augsburg prints such as those by Martin Engelbrecht (1684–1756), are stylistically close to those on the porcelains of this group, and may have served as models for other painters.

In addition, a number of pieces have been found that apparently bear a cryptic signature, either in initials or pseudo-Chinese characters. Examples include a cylindrical pitcher in the Schlossmuseum, Arnstadt, signed in a cryptic manner (attributed to Herold by Menzhausen, *Keramik-Freunde der Schweiz*, May 1965, pp. 3, 4, fig. 2) and two cylindrical pitchers in the Kunstgewerbemuseum, Budapest, one with a letter H, the other with a hidden signature (see Marik, *Keramik-Freunde der Schweiz*, May 1965, pp. 5–7, figs. 6, 8).

It is also known, from entries in the factory records from March to June 1725, that he painted a tea and chocolate service for the King of Sardinia, Victor

Amadeus II. A cup and saucer from this service are in The Metropolitan Museum of Art, New York (acc. nos. 54. 147. 75, 76).

A detailed analysis of Herold's use of prints was made by Ducret, *Keramik-Freunde der Schweiz*, July 1957, pp. 38–40. See also Schönberger, *Meissener Porzellan mit Höroldt-Malerei* for a discussion of Herold's style.

46, 49 A and B, 57 A to D, 58 A to D, 59

**Pierre Houry** (born about 1724\*) was employed at Sèvres as a flower painter from about 1752 to 1755. (Chavagnac gives his starting date as 1747, which appears to be that of the *mouleur* Oury). His mark is a Roman letter H.

H

79 A and B, 84 A and B, 97

**Johann Joachim Kaendler**, or **Kändler** (June 15, 1706–May 18, 1775), was the son of a minister and became the chief sculptor of the Meissen factory. Not much is known of his early experience and training. In 1723, he became a pupil of Benjamin Thomae, the court sculptor at Dresden and pupil of Balthasar Permoser (1651–1732), and in this capacity he participated in the decoration of the royal treasure house, the Grünes Gewölbe (Green Vaults). Here he apparently attracted the attention of Augustus the Strong, who summoned him to Meissen in June 1731 and supplied him with a small room in the palace where he could work alone. Such partiality, coupled with Kaendler's superior talent and imagination, contributed to strained relations with the Meissen *Modellmeister* Kirchner (*q.v.*). During his first weeks at the factory, the new modeler created several pieces, among them a large eagle with wings outspread, which overcame technical problems that had restricted the scale and posing of figures up to that time. When Kirchner resigned in 1733, the young Kaendler was immediately appointed model master, in which role he was responsible for creating new models and supervising as well as instructing other modelers and their apprentices.

In the early years of his Meissen career he created a wide variety of bird and animal models for the Japanese Palace. Their unprecedented naturalism and

sense of movement attest to Kaendler's genius in interpreting the drawings he made from life in the Moritzburg animal garden, and from stuffed examples in the Elector's collection. They also demonstrate his ability to translate from other pictorial sources, such as the studies of exotic animals by his contemporary, Christian Keinovius.

Kaendler's sculptural projects, thought to number over a thousand, were often modeled with the help of his assistants, Eberlein, Ehder, or Reinicke (*qq.v.*). Harlequins, Chinese figures, shepherds, shepherdesses, and Italian comedy figures were his favorite themes. Other important categories include half-size busts of saints, Popes, and Hapsburg emperors. His confidence in the porcelain material was shown by his desire to create an equestrian statue of heroic size of Augustus III, of which a small preparatory model became part of the Royal Saxon Collection, Dresden.

Kaendler's conversion from the vigorous plastic style of the baroque to the greater delicacy of the rococo is marked by the famous Swan Service made for Count Brühl in 1737–1741, in which the design of the candlesticks was influenced by the factory's collection of engravings after the designer Juste-Aurèle Meissonnier (about 1693–1750), one of the early masters of the French rococo.

By 1764, however, Kaendler had lost prestige and was made a subordinate to the director of Meissen's new art academy, Christian Wilhelm Ernst Dietrich. The nature of his last project, a set of mythological groups for Catherine II of Russia, dating from 1772–1774, shows his attempt to adjust himself to the new taste of classicism.

2 A and B, 3 A and B, 4 A and B, 5, 6 A and B, 9 A and B, 10 A and B, 11, 12, 13 A and B, 16 A and B, 17 A and B, 18, 19, 20, 21 A and B, 22 A and B, 23 A and B, 24, 25, 26, 27, 28, 29 A and B, 30, 31 A and B, 32, 33 A to C, 34, 35, 36 A and B, 37 A and B, 38 A and B, 39 A and B, 40 A and B, 41 A and B, 177

**Johann Gottlob Kirchner** (born about 1706) was a sculptor at Meissen, though his employment there was not continuous. During his earliest stay, from April 1727 to February 1729, he produced a Temple of Venus, with many figures (which appears not to have survived); a sculptural table fountain for rose water with a basin in the form of a shell (represented

at The Metropolitan Museum of Art, New York, acc. no. 54.147.65); and a series of large bird and animal sculptures, mainly fashioned after Oriental originals. Following his dismissal for misconduct or illness, he worked as a sculptor at Schloss Belvedere in Weimar, but was recalled to Meissen in June 1730, and was appointed model master in the following year. His duties included supervision of the modeling shop and the training of apprentices. He was responsible for designing not only figural works but also ornamental pieces and tablewares. During this second period of employment, his work included a lifesize bristling Bolognese dog, to be found in The Metropolitan Museum of Art (acc. no. 54.147.69). Among his other important sculptures were a St. Peter for the chapel of the Japanese Palace in Dresden, and a series of large animals in the white, among them, in collaboration with Kaendler, a rhinoceros after the 1515 engraving by Dürer.

Shortly after the arrival at Meissen of J. J. Kaendler (*q.v.*) in 1731, Kirchner applied for an increase in salary, which was refused. As a result, he offered his resignation, which was not accepted until March 31, 1733. He is known to have received a subsequent commission from the factory for the creation of two figures in 1737; one of these was the statuette of Augustus III in the Royal Saxon Collection, signed with the initials G. K. Little is known of his later life, except that he lived for some time in Berlin, as a sculptor and painter.

1 A and B

**Laroche, or De la Roche**, was employed by Sèvres in 1758 or 1759. He practiced flower painting and other forms of decoration, including the application of *bleu-céleste* grounds and gilding, until 1802. His mark consists either of the script letter LR or of a script letter *h* ending in a loop.

LR

95 A to FF, 97

h

**Le Bel jeune** was employed at Sèvres as a flower painter from 1773 (Chavagnac gives his starting date

[436]

as 1765) to 1793, when he became gilder. His mark consists of the script letters LB, conjoined or separated.

LB

97

**Étienne-Henri Le Guay**, known as **Le Guay père** (born 1721), was born in Saint-Cloud and was employed at Vincennes in 1749 as a painter in blue. In the same year he went to Sarreguemines, but re-entered Vincennes in 1751 as a gilder, in which capacity he served until 1796. His mark consists of the script letters L.G.

L.G.

110

**Denis Levé** (born 1731) was employed at Sèvres as a painter of flowers and ornaments from 1754 to 1805. Among the objects decorated by him were plaques for furniture. His mark is usually a letter L, either Roman or script, although at times his name is written out in full.

L

91 A and B, 95 A to FF, 97, 112 A and B

Levé

**Félix-Clément Levé** (born 1761\*) was employed at Sèvres as a flower painter from 1777 to 1779; his father, Denis (*q.v.*), was also a flower painter there. His mark is a Roman letter F.

F

97

**Antoine-Mathieu Liance** (born 1732), a native of Paris, was a *répateur en ornements* at Sèvres from about 1754 to 1777.\* He worked on elaborate pieces such as elephant vases, refining and perfecting the molded detail. Three of his sons were also employed at Sèvres as *répateurs* or *sculpteurs*. His mark is an incised script

letter L, sometimes accompanied by other letters of his name, such as M Li or Lian.

Li mli Lian

80, 81, 82, 86

**Charles-Louis Méreaud**, or **Méraud**, **Mérault**, known as **Méreaud jeune**, was employed at Sèvres as a painter of flowers and ornaments from 1756 to 1779.\* His mark is a comma or the number 9.

9

97

**Pierre-Antoine Méreaud**, or **Méreau**, **Mérault**, known as **Méreaud aîné** (born about 1735\*), was employed at Sèvres as a painter of flowers and as a gilder from 1754 to 1791. His mark is a letter S.

S

78 A and B

**Jacques-François Micaud** (born about 1735\*) was born at Villeneuve and employed at Sèvres from 1757 to 1810 as a painter of flowers and ornaments. His mark is a St. Andrew's cross.

X

102

**Ambroise Michel** was a flower painter at Sèvres from 1772 until 1780. His mark is a Roman letter M.

M

97

**Jean-Louis Morin** (born 1732\* or 1733) was employed at Sèvres from 1754 to 1787. He is best known for harbor scenes in the manner of Claude-Joseph Vernet (1714-1789), and for vignettes of military life. It is a curious fact that his mark, a letter M, either Roman or script, is found in conjunction with figure painting of greatly varying quality: sketchy dock hands, awkwardly posed, and sometimes ill-proportioned, in contrast to soldiers, who are meticulously drawn and finished. This situation suggests that Morin

may have preferred to do military subjects, or that there may have been an unidentified second painter using a letter M as his mark.

M

86

**Gottfried Müller** was a sculptor who is associated with the early history of Meissen. He may have worked with Böttger as early as 1708 in the Venus-bastei, Dresden. From the mid-1720s through the 1730s he was at Meissen, creating figures, vases, birds of large size, and accessories for services. His mark consists of three impressed dots forming a triangle, easily mistaken for those of Grund Junior and Seidel (*qq.v.*).

• •  
•

64

**Mutel** (born about 1736\*) was born in Paris and employed at Vincennes-Sèvres as a painter of birds and landscapes from 1754 to 1759, 1765 to 1766, and again from 1771 to 1773. He is known also to have been a fan painter. His mark is a pair of compasses.

^

97

**Nicquet**, or **Niquet**, **Niguet**, a flower painter and gilder, was employed at Sèvres from 1764 until 1793 or later, according to Chavagnac. His mark consists of the script letters *nq*.

nq.

95 A to FF, 97

**Jean Pierre**, known as **Pierre aîné**, was employed at Sèvres from 1759 to 1775 as a gilder, according to Brunet (p. 33) and Honey (*European Ceramic Art*, II, p. 569). However, Chavagnac and Grollier (p. 347), citing a visitors' guide to the Sèvres Museum and Manufactory, identify **Pierre aîné** as a painter of flowers and bouquets "avant 1800." Brunet illustrates his

mark as *p.o*; Honey gives it as *pe*; while Chavagnac shows it as *p.o* and *p!*. Pierre

*ainé*'s career at Sèvres overlapped that of his son Jean-Jacques (*q.v.*) from 1763 onward.

86

**Jean-Jacques Pierre**, known as **Pierre jeune**, was employed as a flower painter at Sèvres from 1763 to 1800. He is known especially for bouquets that are frequently tied with bowknotted ribbons. His mark consists of the letter p followed by what may be an apostrophe, the number 7, the letter q, or an imperfect letter j.

For a discussion of other marks found on furniture plaques painted in the style of *Pierre jeune*, see Dauterman, Parker, and Standen, *Decorative Art from the Samuel H. Kress Collection at The Metropolitan Museum of Art*, pp. 189, 190.



95 A to FF, 97

**Christian Heinrich Petzsch**, an arcanist, was employed by the Meissen factory in 1732. His mark is a crescent.



63

**Peter Reinicke** (1715–1768) was born in Danzig and became a modeler at Meissen on April 1, 1743. He seems to have been a capable and industrious worker and assisted Kaendler (*q.v.*), whose style he imitated, in many important series of sculptures, including the busts of Popes and Hapsburg emperors; the figures of national types (after de Ferriol's *Différentes Nations du Levant*, published in Paris in 1714); the Paris street vendors after drawings by Huet; English genre figures after engravings by Tempesta; and the famous Monkey Orchestra, traditionally a caricature of the orchestra of Count Brühl. Other works include figures after Callot engravings, Chinese groups, Italian comedy figures, and some animals. In his last years, beginning in 1765, Reinicke restored old models.

31 A and B, 33 A to C, 34

**Pierre-Remi Robert** (1782–1832) was employed at Sèvres as a painter of landscapes and ornaments from

1813 until his death. His mark consists of the Roman letters PR.



95 A to FF, 97

**Pierre-Joseph Rosset** (born about 1735) was employed at Vincennes-Sèvres from 1753 to 1795 as a painter, originally of flowers and later of landscapes and animals. His mark is an ax or hatchet.



97

**Schiefer** was employed at Meissen. Doenges, in *Meissner Porzellan*, p. 89, mentions him among the *Former* (modelers and, presumably, moldmakers) Fritsche, Albrecht, Müller (*q.v.*), and other associates of Böttger during the first decade or so of that factory. His mark is a dotted, incised cross.



63

**Seidel** was employed at the processing shops at Meissen (dates unpublished). His mark consists of three impressed dots forming a triangle, easily mistaken for those of Müller or Grund Junior (*qq.v.*).



64

**Bartholomäus Seuter**, or **Seutter**, **Seite** (1678–1754), an Augsburg *Hausmaler* (*q.v.*) on faïence and Meissen porcelain, was also an enameler, engraver, dealer, chemist, and silk dyer. On porcelain, he and other members of his family were apparently responsible for a kind of chinoiserie in gold, characterized by C-scrolls in the border ornament, as appears on a teapot signed by his brother Abraham (1690–1747) *A. Seite 1736 Augusta* (recorded in Honey, *European Ceramic Art*, I, p. 555, illustrated II, pl. 150 B.). Abraham's signature also appears as that of a gilder on a Meissen chinoiserie cup at the Victoria and Albert Museum, London, and also on a teapot and bowl, part of a matching traveling service, in a private collection in Zürich (see Ducret, *Keramos*, XXXVII, figs. 3, 13). Bartholomäus's faïence decoration consisted chiefly of European flowers, in connection with which he provided drawings for a volume of plates entitled *Eigentliche Vorstellung einiger Tausend in allen vier Welt-Thei-*

len gewachsener Bäume, Stauden, Kräuter, Blumen, Früchte und Schwämme, published by Johann Wilhelm Weinmann at Ratisbon between 1735 and 1745. A porcelain tankard in the Hamburg Museum with figures of a man, woman, and two children is attributed to him, but examples of his work are rare (see Pazaurek, *Deutsche Fayence- und Porzellan-Hausmaler*, I, pl. 7, fig. 82).

44

**Jean-Charles Sioux**, or **Siou**, known as **Sioux aîné** (born about 1716), was born in Paris and served as a flower painter and in other capacities at Vincennes-Sèvres from 1752 until 1792. He was formerly a fan painter. His mark is either a misshapen Roman letter R or a circlet of dots with a single dot at the center.



95 A to FF



**Johann Ehrenfried Stadtler**, or **Stadler** (1701–June 3, 1741) was born at Dresden and was active briefly at the Meissen faïence factory. From 1723/1724 onward he decorated Meissen porcelain, and from 1731 he was listed as a flower painter. A small covered tureen and stand in the Royal Saxon Collection, Dresden, painted with Oriental flowers and birds, bears his signature (see Pazaurek, *Meissner Porzellanmalerei des 18. Jahrhunderts*, fig. 9). A very similar decoration was on a pair of vases with the royal monogram AR (for Augustus Rex) in the Erich von Goldschmidt-Rothschild Collection, while other attributed pieces are in the collection of Ernst Schneider, Düsseldorf.

50

**Vincent Taillandier**, or **Taillandiez** (born about 1737), was employed at Sèvres as a painter of flowers from 1753 to 1790. Before he entered the factory, he had been associated with the factory at Sceaux. His mark is a fleur de lys.



83, 87, 94 A and B, 95 A to FF

**Charles Tandart**, known as **Tandart jeune** (born 1736), was employed as a flower painter at Sèvres from

1756 to 1760. He had earlier been employed by the mirror maker Deslandes. Apparently because of family affiliation, he shared the three-dot mark of Jean-Baptiste Tandart (*q.v.*), who preceded him at the factory (see Dauterman, Parker, and Standen, *Decorative Art from the Samuel H. Kress Collection at The Metropolitan Museum of Art*, pp. 190, 191).

97

**Jean-Baptiste Tandart**, known as **Tandart aîné** (born 1729/1731), was a former fan painter, and was employed at Sèvres as a painter of flowers from 1754 to 1803. Among objects decorated by him were plaques for furniture, displaying bouquets and wreaths of flowers. His mark consists of three dots in a horizontal row. See also Charles Tandart.



105 A to O

**Claude-Antoine Tardy**, or **Tardi** (born 1733), was employed at Sèvres from 1757 to 1795 as a painter of flowers. His mark resembles a square letter D with serifs and with a dot at the center.



95 A to FF, 97

**Théodore**, a painter and gilder at Sèvres, worked there from 1765 to 1779/1780. His mark consists of four dots in a horizontal row.



95 A to FF, 97, 107

**Thevenet père** (1708–1765) was employed at Vincennes-Sèvres from 1741 to 1777. Formerly a fan-maker, he at first painted the porcelain flowers modeled in the studio of François Gravant (working about 1738–1765) at Vincennes, and later painted flowers on Sèvres porcelain. His mark resembles a pin or an inverted baton (although Chavagnac illustrates it as a comma or musical note).



76 A and B, 95 A to FF

**Vandé père** (born 1727) was employed at Sèvres from 1753 to 1779. In his capacity as a gilder he rose to chief

burnisher. Chavagnac describes him as also a painter in oil. His mark consists of the Roman letters VD, conjoined.



97, 110

**Vavasour aîné** (born 1731) was employed at Vincennes-Sèvres as a flower painter from 1753 to 1770. His mark is a Roman letter w.



97

**Vieillard** (born 1718) was a decorator at Sèvres, where he was employed as a painter of flowers, attributes, and landscapes from 1752 to 1790. Jacquemart and Le Blant (*Histoire Artistique, Industrielle et Commerciale de la Porcelaine*, II, p. 511) classify him among figure painters of the second class. His mark consists of three dots above a horizontal line (interpreted by Chavagnac as the heraldic device known as a label of three points).



101, 109

**Johann Abraham Winckler** (died 1768), a goldsmith of Augsburg, became a master in 1736. A set of knives, forks, and spoons in a parcel-gilt toilet service dating from 1757/1759 in the Germanisches Museum, Nuremberg, are by him. His mark consists of the Roman letters AW, conjoined, in an oval.



73 A to JJ

**Philippe Xhrouet**, or **Xhrouuet**, **Xrowet**, known as **Xhrouet père**, also as **Croix**, or **Secroix** (born about 1730\*), was employed at Sèvres as a landscape painter from 1750 to 1775. Before entering Sèvres, he painted decorative borders for fans. His greatest contribution to the evolution of porcelain painting at Sèvres was the creation, about 1757, of the fresh rose tint that in modern times is called *rose Pompadour*. For this, he received a reward of 150 livres. His mark, an allusion to his nickname, is a cross.



92, 105 A to O

# GLOSSARY

THE TERMS in this glossary relating to Sèvres porcelain have been confirmed as to their eighteenth

century usage by reference to the unpublished sales records of the Sèvres manufactory.

**Altozier** literally, old osier, a molded pattern in low relief, simulating basketwork of fine weave, with radial ribs. It was used at Meissen at least as early as 1735, especially as a border design for plates.

**anchor marks** devices painted or molded to represent anchors and used as factory marks on Chelsea and other porcelain. The term applies in this catalogue only to the products of Sprimont's Chelsea Porcelain Manufactory. Each type of mark indicates, approximately, a phase in the history of Sprimont's factory, viz.: raised anchor, 1749–1752; red anchor, 1752–1758; gold anchor, 1758–1769.

**arcanist** a craftsman who possessed the *arcanum*, or secret, of the materials and processes used in the manufacture of ceramic pastes and glazes. The arcanist in many instances was also familiar with the essentials of building and operating kilns.

**Arita** a Japanese place name associated with the production of several types of Japanese porcelain, including that of the school of Kakiemon (*q.v.*).

**assiette à potage** a soup plate

**beurrier** a butter dish, usually tub-shaped and fitted with a flat cover. Often it is affixed to a saucer-like stand.

**blanc de chine** the mellow white porcelain made at Tê-hua, in Fukien province, during the Ming and Ch'ing dynasties. It is regarded technically as the acme of hard-paste porcelain in its blending of body and glaze.

**bleu céleste** literally, sky-blue, the name given in the Sèvres eighteenth century factory records to a bright greenish blue of the hue called turquoise-blue today.

**bleu du roi** literally, king's blue, the term for a deep blue made from cobalt and introduced at Sèvres in 1763. This color was used extensively as a ground color, or field, from that date through the balance of the reign of Louis XV and that of Louis XVI. In the early records of the Sèvres factory it is sometimes referred to as *bleu nouveau*.

**Blind Earl** a motif employing flower stems, leaves, and buds in relief, found on Chelsea and Worcester porcelain. The name is taken from George William, 6th Earl of Coventry, but is anachronistic because he did not become blind until 1780, well after the pattern had been established.

**boîte à éponge** a vessel, usually spherical and in two parts, for holding a sponge. The walls were pierced, usually in a decorative pattern, to permit evaporation.

**bougeoir** a candlestick. In Sèvres porcelain the usual type was that known, in silver, as a chamber candlestick, which has a short stem set into a dished base fitted with a ring handle.

**broc et sa jatte** a ewer or pitcher, and the bowl in which it rests.

**cachepôt** see *seau à bouteille*.



**caillouté** literally, pebbled. In Sèvres porcelain it means a type of gilded decoration consisting of ovals interspersed with irregular smaller circles, outlined on a colored ground.

**caisse** a term with a variety of meanings, here used to designate a small vessel in the form of an orange tub. The Sèvres sale records for the period from December 20, 1753, to December 24, 1761, reveal that porcelain *caisses* were usually sold in pairs. Although size, color, and decoration are usually mentioned, these records contain no specific references to the tub shape. See also *cuvette*.

**cavetto** a concave molding, as at the inner border of a dinner plate.

**celadon** a porcelain of Oriental origin, coated with a glaze of muted gray-green or blue-green; also, a term for such colors.

**Ch'ien Lung** a period in Chinese history named after the emperor who reigned from 1736 to 1795, during the Ch'ing Dynasty.

**Ch'ing** a Chinese dynasty dating from 1644 to 1912.

**compotier** a dish, sometimes on a low foot, for serving compote, a preparation of fruit in syrup. Special varieties are the *compotier à coquille*, *compotier carré*, *compotier ovale*, and *compotier rond*, allusions to their shapes.

**coquetier** an egg cup. Its usual shape is ovoid, with a molded lip and ring foot. An alternative term, probably not used before the nineteenth century, is *tasse à oeuf*. The phrase *coquetier sans pieds* was used in the sale records of Sèvres (where it appears first about 1759) to designate a type of egg cup that rests on a molded ring base.

**coupe** a cup. The term appears to be used interchangeably with *tasse* (*q.v.*) in the Sèvres sale records.

**crossed L's** the royal cipher, in script, used by Louis XIV, Louis XV, and Louis XVI. Under the latter two, it was employed as a factory mark on Vincennes and Sèvres porcelain.

**crossed swords** the principal mark of Meissen porcelain for the last two and a half centuries, derived from the arms of Saxony. From time to time the appearance of the mark was altered, and dots, stars, or numerals were added. These changes may be assigned to various periods. For example, a dot (sometimes two) between the hilts was used from 1763 to 1774. Other marks were placed below the swords: an asterisk or star, from 1774 to 1814; a Roman numeral I from about 1814 to 1818; and a numeral II in 1818. Such dots or stars are, however, occasionally found on earlier pieces. A dot between the tips of the swords was used in 1924 and later. The crossed swords were characteristically painted in blue under the glaze, although they are found occasionally over the glaze, as in examples with Kakiemon decoration, usually not dating later than 1730.

**cuvette** sometimes used in referring to a platter or stand (as for a tureen), but more generally applied to an oval basin of the type that accompanied a ewer in eighteenth century French silver and porcelain. When modified, however, the word may designate an oblong flower holder, as in *cuvette à fleurs*, a term that appears in the Sèvres sale records as early as 1753. A *cuvette Mahon* is a type of flower holder of exaggerated, rococo boat shape, with *bombé* sides and ribbed ends, resting on four elaborately scrolled feet (see Eriksen, *Waddesdon Manor: Sèvres Porcelain*, p. 88, no. 29). See also *caisse*.

**date-letter** a letter either single or double, a usual component of a Sèvres porcelain mark, that indicates the year in which a given piece was decorated. It may be either upper or lower case, and placed either within or outside the crossed L's (*q.v.*). The first series began with A in 1753 and continued through Z in 1777. A new series, begun with AA in 1778, continued through PP (1793), although porcelains carrying the rare marks QQ and RR are not unknown. These latter two are freakish and unofficial.

**decorators' marks** letters or symbols abundantly used on Sèvres porcelain to identify the painters and gilders who contributed the decoration for individual pieces. They are characteristically painted outside the crossed L's (*q.v.*). The practice was dis-

couraged at the Meissen factory, although the prohibition was not completely effective. Decorators' marks are not commonly found on English porcelain.

**déjeuner** a breakfast set. In its simplest form it consisted only of a small tray, and a cup and saucer. The composition of larger sets varied, and additional items found include plates, egg cups, butter dishes, pots for coffee, tea, or chocolate, a cream or milk jug, a sugar bowl, a conserve jar, and a salt. The term was sometimes modified, alluding to the shape of the cup (although the precise shape is not always documented), e.g., *déjeuner Bouret* (cylindrical; see Eriksen, *Waddesdon Manor: Sèvres Porcelain*, p. 62, no. 14), *déjeuner carré* (square), *déjeuner Dauphin*, *Duvaux*, or *Hébert* (of squat, inverted pear shape; Eriksen, p. 38, no. 2).

**dot period** in Meissen porcelain, the years 1763 to 1774, when the factory mark was a pair of crossed swords with a dot between the hilts. A similar mark is occasionally found on pieces dating from about 1740.

**Dulong** a pattern in low relief introduced at Meissen in 1743. It employed cartouches, scrolls, and floral motifs, and was generally used on the borders of plates. The name honors Dulong, Godefroy, and Dulong, Amsterdam dealers in Meissen porcelain.

**écritoire** an inkstand or standish. Elaborate examples consist of an inkwell and a pounce pot flanking an ornament or bell, either wholly of porcelain or partly mounted with gilt bronze. An example of the former is a Sèvres *écritoire* in the Wallace Collection, London (illustrated in Verlet, *Sèvres*, pl. 56), in which the inkwell and pounce pot are fashioned in the form of terrestrial and celestial globes, respectively.

**écuelle** a deep bowl, usually with two handles, a cover, and stand, for serving individual portions of liquid foods such as bouillons. During the Middle Ages and Renaissance, *écuelles* of wood, pewter, enamel, silver, and gold were shared by two persons at family meals and banquets.

**en briques d'or** a type of gilded decoration simulating the flakes of gold found on certain kinds of

Oriental lacquer, in which the flakes are rectangular and arranged like brickwork.

**famille verte** a French term applied to a specific type of Chinese porcelain and by extension to corresponding European porcelains. The type is characterized by a combination of enamel colors introduced during the K'ang Hsi period (*q.v.*), consisting of green, yellow, red, blue, and manganese purple.

**flying dog pattern** a decorative motif introduced at Meissen about 1730 or a little later, in imitation of Kakiemon (*q.v.*) porcelain. "Flying fox" and "flying squirrel" are alternative names resulting from variations in the depiction of the principal motif, which is usually highly stylized. Of all these names, flying squirrel seems most nearly to convey the original intention of the Japanese artists from whose porcelains the motif was adopted.

**fu-lion** a combination of Chinese and English words rendered literally as "lion of happiness." The term is commonly applied in English writings to the lion represented in Chinese art as a guardian of Buddhist images and temples. Thus it appears to be a corruption of the Chinese expression for "dog of Fo [Buddha]." Small versions of *fu*-lions for altars in Chinese homes often support tubes to hold sticks of incense.

**Fukien** a province in China noted for its creamy white porcelain called *blanc de chine* (*q.v.*), made principally at Tê-hua. Hence, the term is also used to designate the porcelain itself.

**gilders' marks** see decorators' marks.

**girandole** in French usage a candelabrum usually hung with crystal drops or pendants, and in the eighteenth century, by extension, a chandelier. In England, the term applies to a wall mirror with candle arms. The name derives from the Italian *girandola*, a pyrotechnical term, and is described more fully in Volume II of this catalogue, pp. 584–585.

**Girl-in-a-Swing** a type of porcelain made at Chelsea about 1749–1752, but differing in character

from that made at Sprimont's Chelsea Porcelain Manufactory and therefore taken to be the product of a rival enterprise. It takes its name from a porcelain group now in the Victoria and Albert Museum, London (see Introduction, p. 317).

**gobelet** generally, a tall cup. In the Sèvres records, however, the term was used with various modifiers to denote cups of special shape rather than unusual size. A *gobelet Bouillard*, a cylindrical cup with a rounded base resting on a contracted ring foot, is named after the *fermier-général* Antoine-Augustin Bouillard, a shareholder in the Vincennes-Sèvres enterprise. Other variants are the *gobelet Bouret* (cylindrical, rounding inward toward the base); *gobelet Duplessis*; *gobelet à cuvier* (a general term for conical cups); and the *gobelet Hébert* (of inverted pear shape).

**gold anchor** see *anchor marks*.

**Hausmaler** literally, "home-painter," i.e., a freelance artist who decorated porcelain to his own taste, independent of factory supervision. In many instances the work of these artists was of the highest quality. Such a considerable amount of white porcelain fell into their hands that Meissen and Vienna took strenuous steps to discourage their competition.

**incised marks** or *marques en creux* letters or symbols scratched into the clay before firing to identify the sculptor, *répateur*, *tourneur*, or other artisan responsible for the several processes required in finishing a piece of porcelain before it is glazed and decorated.

**Indianische Blumen** (Indian flowers), stylized flower motifs introduced at Meissen about 1725 to 1730, in the form of Europeanized versions of Chinese and Japanese motifs. Those deriving from Chinese sources are sometimes found on vases made to the order of Augustus II.

**jatte** a bowl or dish, as in *jatte à punch* or *punch*, a punch bowl, or *jatte ovale*, an oval serving dish.

**Johanneum inventory marks** a variety of eighteenth century marks found on porcelain formerly

in the Royal Saxon Collection. The name derives from the Johanneum, a building in Dresden where the collection was housed during the nineteenth century. The marks, cut into the glaze or body and colored black, are those of an inventory begun in 1721 and extended several times during the eighteenth century. It has been suggested that one purpose they served was to discourage the stealing of porcelains while they were on exhibition at the Japanese Palace.

**Kakiemon** a school of Japanese potters and porcelain painters. During the late seventeenth and eighteenth centuries, the Kakiemon developed a distinctive, almost sketchy manner of painting vignettes. Hence, in European porcelain Kakiemon is a style of decoration derived from Japanese prototypes, seen in the work of Chantilly, Meissen, and several English porcelain factories.

**K'ang Hsi** a period within the Ch'ing Dynasty, dating from 1662 to 1722.

**Laub und Bandelwerk** (foliage and scrollwork), a combination of motifs much used at Meissen as a border decoration for chinoiserie during the early period of J. G. Herold (*q.v.*), i.e., from the early 1720s to the mid-1730s. Iron-red, puce, and gold were characteristic colors. It was also used as a decorative scheme on the earlier Böttger stoneware, in which the foliations, engraved with a wheel, were less feathery than in the painted versions.

**litron** a cylindrical cup that apparently takes its name from a type of measuring vessel for liquids. Saucers for such cups were customarily designed with sharply sloping, straight walls. The Sèvres sale records often use the term *tasse forme litron*.

**lorgnette monoculaire** a small telescope or spy-glass with an extendable tube of porcelain or enamel; a species of opera glass.

**magot** a grotesque, tail-less monkey and thus applied to ugly men, particularly dwarfs. Louis XIV applied it to the peasants in Teniers's paintings. Hence a statuette of an Oriental in porcelain, often of a grotesque character.

**Merkurstab** a “caduceus” mark, so called from its loose resemblance to the herald’s staff used by Mercury. Meissen used it briefly as a factory mark, painted in blue, beginning about 1723.

**marques en creux** see incised marks.

**mouleur** a craftsman responsible for preparing molds and/or making casts of vessels and figures.

**Ming** a Chinese dynasty dating from 1368 to 1644.

**navette** a shuttle, sometimes used for winding gold and silver thread obtained by unraveling braids, tassels, and galloons, as in *parfilage* (for an account of this, see Groves, *Country Life*, February 6, 1953, pp. 338, 339).

**Neuozier** literally, new osier, a molded pattern in low relief simulating a basket weave of spiral pattern. It was introduced at Meissen in 1742. See also *Altozier*.

**oeil de perdrix** a type of decoration employing an allover “partridge-eye” pattern, used at Sèvres to break up the too-even appearance of large areas of uniform ground color. At least two types exist: in one, dots of gold (as in *fond bleu pointillé d’or*) make up a pattern of circlets with a larger dot at the center, and sometimes dots of enamel color alternate with the gold; in the other, tiny dotted reserves (cells) in the colored glaze produce a textured surface relief not unlike that of a honeycomb; the cells may be bordered with gold dots forming circles.

**patchmarks** irregular scars about a half-inch in diameter occurring on the underside of certain porcelains and representing the points on which the pieces rested, on pellets of clay, while being fired. The glaze is accordingly damaged or missing at these points, and in consequence the porcelain may become discolored there.

**plateau** a tray, platter, or stand for other porcelain vessels, such as a tureen or the articles of a tea or coffee service. A *plateau Bouret* was a tray or oversized saucer for accommodating an ice cup. It was evidently named for N. Bouret, a high tax

official (*fermier-général*) under Louis XV, who was a notorious gourmand. Eight such trays were in the service made in 1772 for the Prince de Rohan. A *plateau carré* was a small, square tray with pierced, sloping sides, used in a breakfast service. The name seems also to have been applied in the Sèvres records to oblong trays with openwork sides. A *plateau Hébert* was a tray for a *déjeuner Hébert* (in which the cups are of inverted pear shape, and there is no milk jug).

**pointillé d’or** spangled with small dots of gold. See *sablé d’or*.

**pois d’or** gold decoration consisting primarily of round dots about the size of a pea.

**Pokal** a cup or goblet on a high stem. The term is usually reserved for a goblet of some distinction, suitable for ceremonial purposes or presentation, and fitted with a cover.

**porte-fleurs** a pierced device for holding in place a flower arrangement with stems of different length; it stands within a container.

**pot** a term applied to several types of ceramic vessels, and modified as follows, with reference to this catalogue: *pot à crème*, *pot à lait*, jugs for cream and milk, respectively; *pot à jus*, a cup, often slightly bulbous, with a cover and handle, for serving hot sauce or the juices of meat; *pot à pommade*, a small jar for holding pomade, a perfumed preparation for the toilette. An entry in the *Livre-Journal* of Lazare Duvaux for March 16, 1754, records:

Mme la Marq. de Pompadour. Un petit pot à pommade, blanc & or, de Vincennes, 24 l.

(no. 1711)

A *pot à confiture* held jam or other preserves. It was usually a small jar or cup fitted with a cover. Although lacking a handle, it had at times two small horizontal loops at one side to hold a porcelain spoon.

**pot à sucre** see *sucrier*.

**pot à thé** see *théière*.

**pot-pourri** a vessel designed to hold aromatic leaves and flowers for perfuming a room; accordingly, its cover and/or walls were pierced with patterns of openwork to permit the fragrance to escape. Various entries in Lazare Duvaux's *Livre-Journal* reveal that such vessels were available in 1748–1749 in Meissen porcelain and Chinese pottery and porcelain. An entry for August 8, 1752, reads:

Mme de Pompadour, pour le bosquet et l'Ermitage; deux pots-pourris de Vincennes, forme d'urne, en blanc & bleu, 168 l.

(*Livre-Journal*, no. 1193)

A *pot-pourri gondole* was a deep, boat-shaped vessel with pierced shoulders and a high, pierced cover; specifically, it is a rare form of Sèvres vase introduced about 1757.

**raised anchor** see anchor marks.

**red anchor** see anchor marks.

**répateur** a craftsman who worked with unfired clay. He assembled parts that were separately molded and removed the seams left by the plaster molds. He also carved openwork patterns and in general perfected the surface detail with fine tools. Those who worked on complicated pieces at Sèvres were called *répateurs en ornements*. Liance (*q.v.*), was one of these.

**rose Pompadour** a name applied to a fresh rose-pink introduced at Sèvres in 1757, but not released for sale until 1758, possibly by order of the king (see p. 207). Made from a compound of gold, the color was invented by the Sèvres artist Xhrouet (*q.v.*), who was rewarded for his success. In the eighteenth century archives of Sèvres, it is referred to only as *rose* or *roze*. Although the term *rose Pompadour* may not have been in use during the lifetime of the marquise, who died in 1764, the color was then at its finest.

**sablé d'or** literally, “sanded with gold,” i.e., spangled with minute dots of gold. The term seems to be interchangeable with *pointillé d'or*.

**saladier** a salad bowl. At Sèvres it was influenced in size and shape by prototypes in silver, which made

their appearance during the Régence. Its form was that of a deep, round bowl not unlike a punchbowl, but occasionally it was modeled in low relief both inside and out with panels shaped like stylized leaves, as in a service made for Christian VII of Denmark in 1768.

**salière** a salt cellar or condiment holder, usually a vessel of trencher type. This is in all probability the type referred to in the *Livre-Journal* of Lazare Duvaux for March 1757, item 2736:

Mme d'Egmont, douairière: Quatre Salières de Vincennes, 48 l.

A *salière à corbeille* was an open salt in the form of an oval basket with an arched (bail) handle. In this catalogue, the term is extended, in the absence of specific documentation, to include a cluster of three condiment baskets, with bowknotted ribbons linking the arched handles. The Sèvres archives also mention a *salière à paniers ozier tortillé*.

**scolopendrium** a genus of plants with lance-shaped leaves, the veinings of which resemble centipedes. It is found occasionally as a decoration on Chelsea and Worcester porcelain.

**sculpteur** a craftsman who modeled figures or decorative objects of clay. Various combinations of the term occur, such as *sculpteur-modeleur*.

**seau** a category of vessel of which several specialized forms were made, especially in the porcelain of Sèvres. The following are represented in this catalogue: *Seau à bouteille*, a deep, tub-shaped vessel with a constricted base and two small handles in the form of scrolled brackets. Its purpose was to keep a bottle of wine cool during a meal. The size varied according to the type of bottle; for instance, a *seau à demi-bouteille* was intended for a half bottle. In the nineteenth century the name *cachepôt* was applied to this form. *Seau ovale à liqueurs*, a term employed at Sèvres to designate a boat-shaped container used for chilling one or two bottles of liqueur. The vessel was frequently fitted across the middle with a pierced, removable partition, presumably to separate the bottles or to retain the ice at one end. *Seau à verre*, a small version of the *seau à bouteille*. Its purpose was to hold an inverted wine glass for

chilling. *Seau crenelé*, also called a *verrière*, an oval vessel with a deeply rippled rim, which was used for chilling or warming inverted wine glasses, the stems of which rested in the troughs of the rim. The English term is monteith.

**soucoupe** a saucer. A *soucoupe à pied* was a dish mounted on a low foot, for holding ice cups.

**sucrier** a sugar bowl. Both this and *pot à sucre* are found in the eighteenth century records of Sèvres. The distinction made by Havard (*Dictionnaire de l'Ameublement*, IV, pp. 1087–1089), in which the former is a sugar caster (with threaded lid) and the latter a sugar bowl (with flanged lid), did not apply at Sèvres.

**tasse** a cup. The following varieties are represented in this catalogue: *tasse à thé*, a teacup; *tasse à café*, a coffee cup, usually larger and deeper than a teacup; *tasse à chocolat*, a chocolate cup; *tasse à glace*, a small cup used for serving ices. Rococo versions of the last-mentioned were characteristically of tulip shape, with a scroll handle and short stem. Later (neoclassical) ones were urn-shaped with two handles.

**tasse à oeuf** see *coquetier*.

**tasse forme litron** see *litron*.

**théière** a teapot.

**thrower** see *tourneur*.

**tourneur** literally, a turner. As the term is used by potters, a thrower: one who gives form to objects by turning the moist clay on a wheel and shaping it with his hands or with a template called a jigger.

**trigram** an Oriental motif that consists of three lines variously grouped in horizontal and vertical combinations, each group suggesting a solution to some metaphysical problem. Since eight of these groups comprise the usual composition, they are known as the “Eight Mystic Trigrams” (*pa-kua*).

**truité** a type of crackle found on porcelain glazes in which the pattern suggests the scales of a trout (*truite*).

**vase à cartels** probably a general term applied to vases of irregular outline or with variously shaped panels of painted decoration. One form reasonably well established by means of a label on a plaster model at Sèvres is the *vase à cartels, modèle d'Hébert*. It has a bold, inverted pear shape, and is oval in section, resting on a spreading round foot. The cover is pierced with fan-shaped openings so that the vessel could be used as a *pot-pourri* (*q.v.*).

**vase à Dauphins** a vase in two parts, of a similar character to a *vase hollandais* (*q.v.*), but of oval section. The upper portion has a rippled and fluted rim; the lower is boat-shaped, with dolphin handles at the ends and panels of open trelliswork along the shoulders.

**vase à éléphants** a descriptive name for a type of vase designed (or claimed to have been designed) by J.-C. Duplessis (*q.v.*). It refers to a vase of baluster form, with an elephant head molded in relief applied at each side of the neck. The upturned trunks support candle sockets of porcelain or gilt bronze, thereby giving the vase a second function, that of a candelabrum. The use of elephants' heads as handles may have derived from Chinese porcelain of the Ming Dynasty, for example, the *san ts'ai* (three-color) ware of the sixteenth century. Such motifs, however, were also employed by Meissen about 1730 to serve as tripods for porcelain candelabra.

**vase à oreilles** a vase with a body of inverted pear shape, resting on a round foot with a low stem. The name derives from the shape of the handles, which are ear-like scrolls that spring from the foliated mouth of the vessel. The name occurs in the Sèvres records as early as 1754, according to Eriksen (*Waddesdon Manor: Sèvres Porcelain*, p. 58, no. 13).

**vase à têtes de bouc** a name given to several types of pot-pourri vases decorated with handles in the form of goats' heads. An example of its most elaborate form is illustrated by Eriksen (*Waddesdon Manor: Sèvres Porcelain*, p. 57, no. 12); another, without a cover, is in the Henry E. Huntington Collection and Art Gallery, San Marino (see Wark, *French Decorative Art in the Huntington Collection*, fig. 102).

**vase antique ferré** an ovoid vase, with a beaded rim and stem and a cover with an artichoke finial. Its sides are modeled with four oval plaquettes suspended from simulated cords and eyelets, the plaquettes painted, alternately, with miniature scenes and with trophies or other ornament.

**vase Fontenoy** according to tradition, a vase made to commemorate the Battle of Fontenoy (1745). There is, however, little to support this idea, since the model does not seem to date from earlier than 1758. The vase is shaped as a round tower, with the muzzles of cannon projecting from buttressed windows; the cover is a high dome, with a cupola and dormer windows.

**vase hollandais** a type of flower vase introduced by Sèvres shortly before 1760. The origin of the name is unknown. It consists of a fan-shaped upper portion set into a separate reservoir that serves as a base and holds the water, or water and moss. The bottom of the vase descends into the base and is pierced to permit water to enter. The base may have openwork along its upper surface to accommodate narcissus bulbs or short-stemmed flowers.

**vase hollandais nouveau** a modification of the preceding type, in which the upper portion is trumpet-like, having walls that flare out in a curve rather than the straight line of the *vase hollandais*.

**vase Montcalm** the name alludes to the Marquis de Montcalm, who died in defending Quebec on September 14, 1759 (see Eriksen, *Waddesdon Manor: Sèvres Porcelain*, p. 104, no. 36).

**vase pot-pourri** see *pot-pourri*.

**vase Tesniers** a term rather frequently used in the Sèvres sale records, apparently in reference to vases

decorated with scenes in the manner of David Teniers the younger.

**vase vaisseau à mât** a type of porcelain pot-pourri (*q.v.*) vase in the form of a ship, introduced at Sèvres. Its design is credited to J.-C. Duplessis (*q.v.*). From its resemblance to the sailing vessel in the heraldic arms of Paris, some relationship to that city has been assumed. However, this is uncertain, as a very similar vessel appears in the arms of the medieval guild of the *marchands d'eau*. A closely related form in silver may have been the prototype, as in a cruet stand by François-Thomas Germain dated 1757/1758 in the Museu Nacional de Arte Antiga, Lisbon (illustrated in *Catálogo da Exposição de Obras de Arte Francesas Existentes em Portugal*, no. 106, pl. 34).

**vermiculé** a type of openwork gilding much used at Sèvres during the eighteenth century. It assumes various patterns, sometimes resembling the “worm-eaten” effect of architectural rustication, though more often suggestive of lacework or netting. The patterns are almost always filled with minute dots, sometimes interspersed with ovals, circles, and other outlines resembling *caillouté* decoration (*q.v.*).

**yellow tiger pattern** a decorative motif introduced at Meissen about 1728, where it was first used on a service ordered by Augustus II. The essential element is a yellow tiger that curls around a truncated bamboo stalk. The design is decidedly Japanese in flavor and is sometimes, though erroneously, called the yellow lion pattern.

**yin-yang** a Chinese motif consisting of a circle bisected by an S-shaped line. It represents the duality of nature, as, for example, male and female. It is sometimes found in combination with the Eight Mystic Trigrams (see *trigram*).

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Photography by Taylor & Dull. Designed by Peter Oldenburg and Anne Preuss. Composed in English Monotype Bembo and printed on Warren's Cumberland Dull by Clarke & Way, Inc.; color separations by Edmund Loper; color and monochrome plates by Publicity Engravers, Inc.; endleaves and map printed by The Meriden Gravure Company; binding by Tapley-Rutter Co., Inc.

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OVERLEAF: View of a potter's workshop, taken from Diderot and d'Alembert's *Encyclopédie*, Supplément, volume V of plates, 1777.  
The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 33.23

- A Firing the decoration in a muffle kiln
- B Modelers' shop
- C Grinding the colors and preparing them for drying
- D Painting the porcelain







